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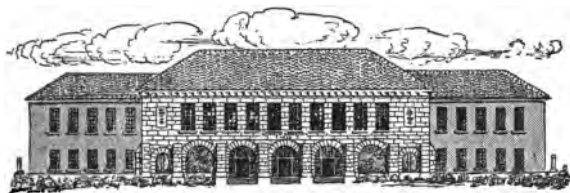
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MUSIC COURSE

# MELODIC SECOND READER

FREDERIC H. RIPLEY  
THOMAS TAPPER

AMERICAN BOOK COMPANY



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Natural Music Course

# MELODIC SECOND READER

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE LONGFELLOW SCHOOL, BOSTON

AND

THOMAS TAPPER

LECTURER ON MUSIC AT THE INSTITUTE OF MUSICAL ART  
OF THE CITY OF NEW YORK

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*Entered at Stationers' Hall, London.*

MELODIC SECOND READER

W. P. 4

YASSEL  
ROBIL. CROBATE CBALE  
YTBABVIM

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## SUMMER-TIME.

WILLIAM ALLINGHAM.

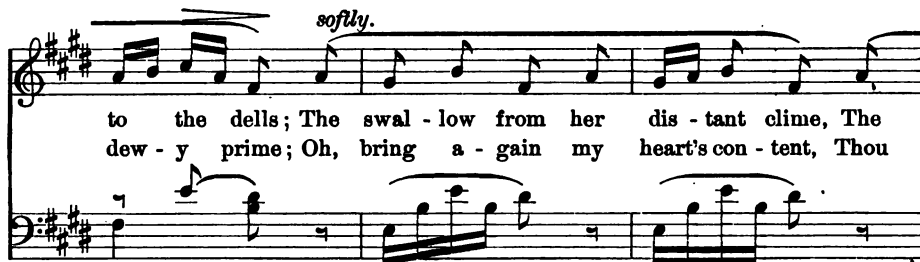
CHARLES FONTEYN MANNEY.

*Rather slowly, gently.*




1. O Spir - it of the Sum - mer-time ! Bring back the ros - es  
2. Bring back the sing - ing and the scent Of mead - ow - lands at

*softly.*



to the dells ; The swal - low from her dis - tant clime, The  
dew - y prime ; Oh, bring a - gain my heart's con - tent, Thou

*retard.*



hon - ey - bee from drow - sy cells, O Spir - it of the Sum - mer-time !  
Spir - it of the Sum - mer-time, Thou Spir - it of the Sum - mer-time !

## EVENSONG.

HAMLIN E. COGSWELL.

1. The day has long de - part - ed, And  
 2. The si - lent stars are peep - ing Like

The first system of the musical score for 'Evensong'. It consists of a treble and a bass staff, both in G major (one sharp) and 4/4 time. The treble staff contains the melody for two parts. The first part (1.) has lyrics 'The day has long de - part - ed, And'. The second part (2.) has lyrics 'The si - lent stars are peep - ing Like'. The bass staff provides harmonic accompaniment with chords and single notes. There are 'x' marks above the first measure of both staves, indicating a repeat or a specific performance instruction.

from the az - ure dome There sinks a ho - ly  
 bea - cons in the sky, And all a - bout the

The second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics are 'from the az - ure dome There sinks a ho - ly bea - cons in the sky, And all a - bout the'. The musical notation includes various note values and rests, with the bass staff continuing the harmonic support.

qui - et On ev'r - y peace - ful home.  
 gar - den wall There shines the fire - fly.

The third system of the musical score, concluding the piece. The lyrics are 'qui - et On ev'r - y peace - ful home. gar - den wall There shines the fire - fly.' The system ends with a double bar line. The musical notation includes a final cadence in both staves.

Mel. Second Rd.

## GOOD-BY, GOOD-BY TO SUMMER.

WILLIAM ALLINGHAM.

ARTHUR HORTON.



1. Good-by, good-by to sum-mer, For sum-mer's near-ly done; Our  
 2. Bright yel-low, red, and or-ange, The leaves come down in hosts; The  
 3. The fire-side for the crick-et, The wheat-stack for the mouse, When



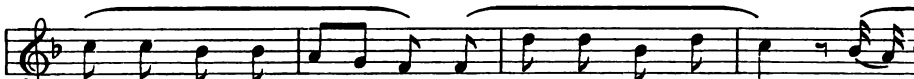
gar-den faint-ly smil-ing, Cool breez-es in the sun. The  
 trees are In-dian prin-ces, But soon they'll turn to ghosts. The  
 wea-ry night-winds whis-tle, And moan all round the house; The



thrush-es now are si-lent, The swal-lows flown a-way, But  
 leath'r-y pears and ap-ples Hang rus-set on the bough; It's  
 frost-y ways like i-ron, The branch-es plum'd with snow—A-



Rob-in's here in coat of brown And scar-let breast knot gay.  
 au-tumn, au-tumn, au-tumn late, 'Twill soon be win-ter now.  
 las! in win-ter, dread and dark, Where can poor Rob-in go?



Rob-in, Rob-in Red-breast, O Rob-in, Rob-in dear! For  
 Rob-in, Rob-in Red-breast, O Rob-in, Rob-in dear! And  
 Rob-in, Rob-in Red-breast, O Rob-in, Rob-in dear! And a



Rob-in sings so sweet-ly In the fall-ing of the year. . . For  
 what will this poor Rob-in do For pinch-ing days are near, . . And  
 crumb of bread for Rob-in, His lit-tle heart to cheer; . . And



Rob-in sings so sweet-ly In the fall-ing of the year.  
 what will this poor Rob-in do, For pinch-ing days are near?  
 a crumb of bread for Rob-in, His lit-tle heart to cheer.

## THE FAIRY PAINTER.

WALTER H. AIKEN.

*Merrily.*

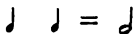
1. There is a fair - y paint - er Who has  
 2. He comes when we are fast a - sleep, And  
 3. And turns them in - to great tall men, With

late - ly been a - round; . . But where he stays at  
 paints the win - dow pane, . . With fair - y trees and  
 beards and frost - y hair, . . . But when we go and

day . . time, We chil - dren have not found. . . .  
 snow - white flow'rs And then he comes a - gain. . . .  
 hunt for him He is not a - ny - where. . . .

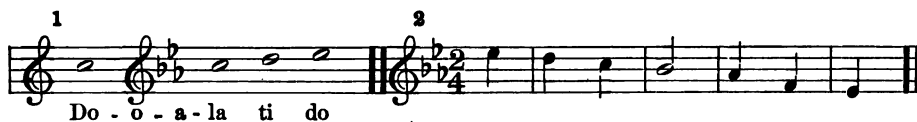
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## Studies in Scale Successions.



### SCALE EXERCISES.

These exercises are to be sung by the class as a whole, and by each pupil alone. Sing with the syllables until the order of the scale tones is fully established. Mark the meter by pressing the finger on the desk for each beat.



## A WINTER SONG.

*Brightly.*



1. Sing a song of Win - ter, Pock - et full of rye,—
2. Bird - ies chirp and flut - ter, Seize it and a - way.



Throw it out up - on the snow, Call the bird - ies nigh.  
Do you al - ways feed the birds . On a win - ter day?

Mel. Second Rd.



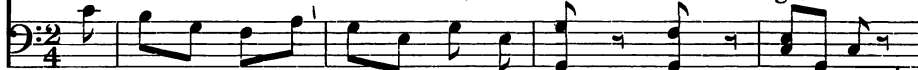
FLORENCE HOARE.

## THE PICNIC.

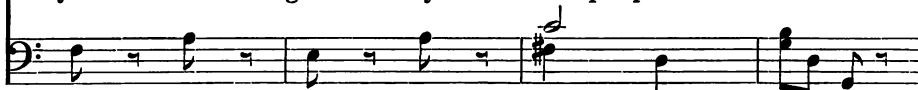
JOSEPH L. ROECKEL.

*With moderate speed.*

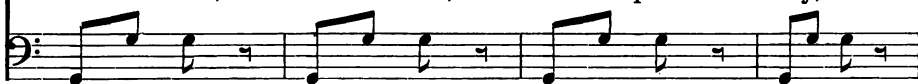
1. Oh, will you come to din-ner, please, With-in the leaf - y glade, Where
2. You must not fret, you must not frown, If salt there should not be. If
3. And when our feast shall fin-ished be, And we must home-ward go, We'll



dain - ty white be - neath the trees Our din - ner cloth is laid. The  
 naugh - ty spi - ders should come down, Or wasps be rath - er free. Such  
 join our hands and grate - ful - ly Our sim - ple praise shall flow. Then



birds are sing - ing in the trees, The flow'rs are ver - y sweet, And  
 things our pleas-ure can - not mar, And nev - er cause a tiff. 'Tis  
 fold the cloth, like moth - er does, And clear our plates a - way, Now

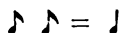


moth - er's cakes and moth - er's pies Are ver - y good to eat.  
 on - ly grown-up par - ties are So ver - y, ver - y stiff.  
 don't you think our pic - nic was A great suc - cess to - day?



Mel. Second Rd.

# The Divided Beat.



These exercises illustrate two tones to one beat; they are to be sung by the class and by each pupil alone. The teaching should be directed to the marking of the meter. To sing the exercises is not enough, the singing must be accompanied by correct marking of the measure. Hold the finger down while two tones are given, then raise it slightly and quickly and press it down again, holding it while two more tones are sung.

5

Do - re - o - do.

6

7

## INDUSTRY.

*Brightly.*

Swedish Folksong.

1. How doth the lit - tle bus - y bee Im - prove each shin - ing  
2. How skill - ful - ly she builds her cell, How neat she spreads the

hour, And gath - er hon - ey all the day From ev - 'ry open - ing flow'r.  
wax! And la - bors how to store it well With the sweet food she makes.

Mel. Second Rd.

## WITH MOTHER.

FLORENCE HOARE.  
*Slowly.*

JOSEPH L. ROECKEL.

1. When tired of play - ing we have grown With  
 2. Her voice is al - ways kind and low, Her  
 3. And some - times if she goes a - way, Ah!

*dolce.*

doll or blocks or ball, To get dear Moth - er  
 words so clear and plain, That if we have been  
 then her love we miss, It does seem such a

all a - lone Is ni - cer far than all. Up -  
 cross, you know, She makes us good a - gain. And  
 long, long day With - out a smile or kiss, And

Mel. Second Rd.

on her knee we love to climb And feel her arms a -  
no one else can mend a ball Or make a kite to  
just to have her love us so Is all that's best on

round, We think her "Once up - on a time" - Is  
go, There is not a - ny - thing at all That  
earth, Ah! none can but her chil - dren know What

*slower.*  
just the sweet - est sound, Is just the sweet - est sound!  
Moth - er does not know, That Moth - er does not know!  
Moth - er's love is worth, What Moth - er's love is worth!

*rall.* *sf*

# The Chromatic, Sharp Four.

♪ ♯ = ♭

To teach the effect of sharp four, or Fi. Sing Do ti do, with loo, loo, loo. Change from loo, loo, loo, to Sol Fi Sol.

8 9 10

Do sol - o - do Do ti do Sol fi sol

11

12

## Studies in Two Part Music.

13 14

## Tone Study.

The teacher sings :

The children sing :

1 2 3

Loo loo loo Do ti do

Mel. Second Rd

## Studies in Minor.

• The scale from La to La is called the minor scale. The following exercises are in the minor scale.

15 16

17 18

## FOX AND GOOSE.

*Lively.*

1. Fox, you've stol - en my grey gan - der, Bet - ter bring him back!
2. Soon he will, his ri - fle show - ing, Shoot you in the head!
3. Lit - tle fox, be - ware, there's dan - ger, Thiev - ing will not do!

*very softly.*

Bet - ter bring him back! There's a hunter watching yonder, He is on your track,  
Shoot you in the head! Fast the red drops will be flowing, You will then be dead,  
Thiev - ing will not do! Bet - ter be to goose a stranger, Mouse is best for you,

There's a hunt - er watch - ing yon - der, He is on your track.  
Fast the red drops will be flow - ing, You will then be dead.  
Bet - ter be to goose a stran - ger, Mouse is best for you.

### The Phrase and Period.

These exercises are for practice on the tones of the tonic chord. Call attention to the fact that the exercises consist of two *phrases* which begin precisely alike. Two phrases thus united form a period.

19  20 

Do re mi - i - o - do do

21 

22 

### PRIMROSES.

*Slowly.* 

1. Prim-ros - es, prim-ros - es, where have you lain? Sum - mer and
2. Was it the blue - bird, when he flew south, Took a bright



Au - tumn I sought you in vain; Win - ter is gone a - gain,  
yel - low bud off in his mouth? Was it the rob - in,



mead-ows are green; Prim-ros - es, prim-ros - es, where have you been?  
when he flew here, Brought in the prim-ros - es, gold - en and dear?

# TWINKLE, TWINKLE, LITTLE STAR.

JANE TAYLOR.

J. W. ELLIOTT. (Arr.)

*Slowly and quietly.*

1. Twin-kle, twin-kle, lit - tle star, How I won-der what you are! Up a -  
 2. When the blaz-ing sun is gone, When he noth-ing shines up-on, Then you  
 3. Then the trav-'ler in the dark Thanks you for your ti - ny spark: How could

bove the world so high, Like a dia - mond in the sky.  
 show your lit - tle light, Twin - kle, twin - kle all the night.  
 he see where to go, If you did not twin - kle so?

## DAY DAWN.

1. Ten - der - ly shine, col - or di - vine, Rose hue of morn - ing  
 2. Blue skies a - bove Sym - bol of love: Heav'n's love now holds us,  
 3. Birds on the wing Joy - ful - ly sing Brightfeath - ers glan - cing

All heav'n a - dorn - ing, Ten - der - ly shine, Col - or di - vine.  
 Ten - der - ly folds us, Blue skies a - bove, Sym - bol of love.  
 Where boughs are dan - cing, Far on the wing Birds gay - ly sing.

Mel. Second Rd.



## SNOWFLAKES.

FREDERIC H. COWEN.

*Softly.*

1. When-e'er a snow-flake leaves the sky, It turns and turns to say, "Good-  
 2. And when a snow-flake finds a tree, "Good day!" it says, "good day to


by, Good-by, dear cloud, so cool and gray, Good-by, dear  
 thee! Thou art so bare and lone-ly, dear, Thou art so

cloud, so cool and gray!" Then light-ly trav-els on its way.  
 bare and lone-ly, dear, I'll rest and call my com-rades here."

Mel. Second Rd.

# The Motive ( )

 = 

The purpose of these exercises is to teach the motive formed by a long tone followed by two short ones in the same measure. Each long tone is shown by the tie (  ) to contain the value of two short tones. Sing the long tone so that the full value is felt. See that the *beating* or marking the meter is carefully observed by each individual.




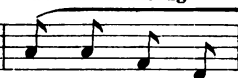
23  24  25  26 

Do fa - a - o - do.

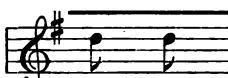

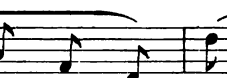
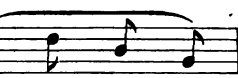
## HOBBY HORSE.

*With animation.*





German Folksong.

1. Hop, hop, hop! Nim - ble as a top. Where 'tis smooth and  
2. Whoa, whoa, whoa! How like fun you go! Ver - y well, my  
3. Here, here, here! Yes, my po - ny dear; Now with oats and

where 'tis sto - ny, Trudge a - long, my lit - tle po - ny,  
lit - tle po - ny, Safe's our' jaunt tho' rough and sto - ny,  
hay I'll treat you, And with smiles will ev - er greet you,

Hop, hop, hop, hop, hop! Nim - ble as a top.  
Spare, spare, spare, spare, spare! Sure e - nough we're there.  
Po - ny, po - ny dear! Yes, my po - ny dear.

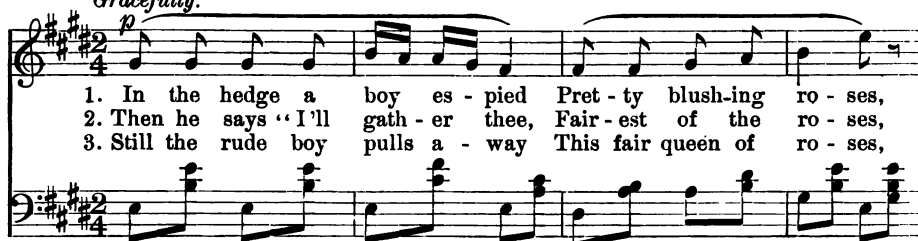
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## HEDGE ROSES.

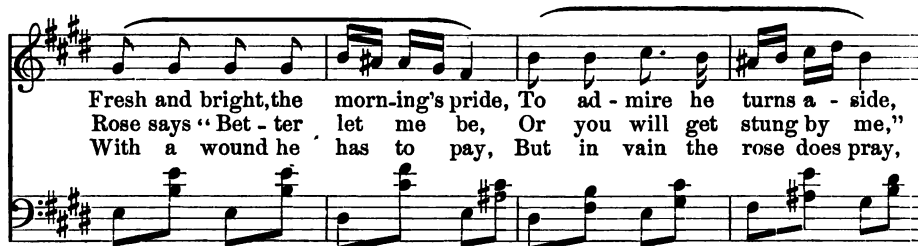
Translated from  
J. W. VON GOETHE.  
*Gracefully.*

FRANZ SCHUBERT, Op. 3, No. 3.  
Arranged by CHARLES FONTEYN MANNEY.

*p*



1. In the hedge a boy es - pied Pret - ty blush - ing ro - ses,  
2. Then he says "I'll gath - er thee, Fair - est of the ro - ses,  
3. Still the rude boy pulls a - way This fair queen of ro - ses,



Fresh and bright, the morn - ing's pride, To ad - mire he turns a - side,  
Rose says "Bet - ter let me be, Or you will get stung by me,"  
With a wound he has to pay, But in vain the rose does pray,

*louder.* *very softly. retard.*

And to pluck pro - pos - es. } Ro - ses, ro - ses, ro - ses red,  
Then her thorns dis - clos - es. }  
Or her thorns op - pos - es. }

*quicker.* **PIANO.**



Pret - ty, blush - ing ro - ses.

Mel. Second Rd

# Study of Sharp Four.

Review the effect of sharp four. Do not explain the representation, but accustom the children to note that a chromatic sign before Fa invariably indicates Fi. Use the exercises for individual tests, after the class as a whole sing them freely.

26 Do ti - i - o - do

27 Do ti do

28 Sol fi sol

29

30

## EVER FAITHFUL.

*Seriously.*

1. Let us with a joy - ful mind, Praise the Lord for He is kind,  
2. All things liv - ing He doth feed, His full hand supplies their need;

For His mer - cies shall en - dure, Ev - er faith - ful, ey - er sure.

## HOT CROSS BUNS.

1. Hot cross buns, One a pen - ny buns;  
2. Fresh, sweet buns, Come and buy my buns;  
3. Nice, light buns, Buy my cur - rant buns;

One a pen - ny, Two a pen - ny, Hot cross buns.  
One a pen - ny, Two a pen - ny, Fresh, sweet buns.  
Come and try them, Then you'll buy them, Nice, light buns.

Mel. Second Rd.

## BED TIME.

MILDRED TRAVERS ANDERSON.

DANIEL PROTHEROE.

*Plaintively.*

1. I won-der-where the sun has gone, I can-not see his  
 2. The woods are ver - y, ver - y still, But in the trees on .

head. I guess it must be sleep - y time, And he's gone off to  
 high, They say the bird - ies sing a song, An eve-ning lul - la -

bed; And when he's sure the flow - ers fair, The lil - y and the  
 by. They're all a - sleep be - fore the night Comes down so big and

Mel. Second Rd.

rose Just nes - tle in their lit - tle beds, And soft their pet - als close.  
dark; Good-night, my lit - tle flow - er friends, The rob - in and the lark.

## The Minor Scale.

31 Do ti la 32 33 34

## Dictation.

Major. 1 2 Chromatic. 3 4 5 Minor. 6 7 8 9

## DUSTING DAY.

MILDRED TRAVERS ANDERSON.

DANIEL PROTHROB.

*In moderate speed.*

1. Some -  
2. But

*Moderato.*

times I'm ve - ry, ve - ry cross, When-e'er the wind blows strong, Be -  
moth - er said I should not mind, For it is Na - ture's way, She

cause he fills my eyes with dust, And makes me feel all wrong.  
sends the wind from out the sky, To help on Dust - ing Day.

Mel. Second Rd.

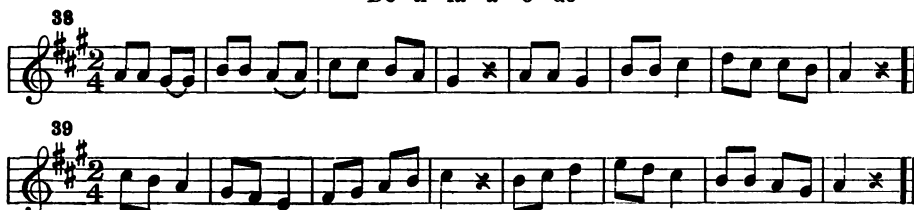
### The Phrase.

♪ ♩ = ♩



### The Motive.

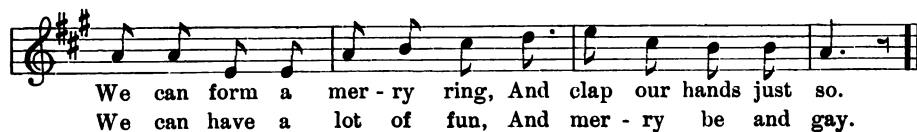
Here the motive is formed by combining two short tones. This figure, like the previous one, (see Exercise 24) should be studied until the sight of the representation instantly suggests the rhythm. See that each child beats correctly as he sings. Use the exercises for individual test.



### MARCHING.



1. We can march and we can sing, As a - round the room we go,
2. We can play and we can run, When there comes a hol - i - day.





## DREAMS.

Lady ARTHUR HILL.

*Slowly.*

1. Be - yond, be - yond the moun-tain line, The grey - stone and the  
 2. Its fruits are all like ru - bies rare, Its streams are clear as  
 3. Oh, dear! they say if I could stand Up - on those dis - tant

*Andantino.*

*p*

bould - er, Be - yond the growth of dark green pine, That  
 glass - es; There gold - en cas - tles hang in air, And  
 ledg - es, I should but see on eith - er hand, Plain

*mf*

*softer.*

crowns its western shoul-der, There lies that fair - y land of mine, Un -  
 pur - ple grapes in mass-es, And no - ble knights and la - dies fair Come  
 fields and dusk - y hedg - es: And yet I know my fair - y land Lies

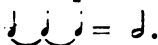
*p*

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seen of a be-hold-er.  
rid-ing down the pass-es.  
some-where o'er these hed-ges.

*mf*

### The Sharp Inflex.



Sol, fi, la — sounds like Do, ti, re. Teach Do, ti, re, sing it with loo, loo, loo.  
Sing the same tones with Sol, fi, la. See that each pupil can sing the exercises alone.

40 Do ti re do      41 Sol fi la sol      42

43

### WORK AND PLAY.

*Brightly.* French Air.

1. Here at school we gath-er dai-ly, And we learn the gold-en rule;  
2. Les-sons o-ver, then each rov-er Laughs the hap-py hours a-way;  
3. Work and play we min-gle dai-ly, Both we do with lov-ing zest;

Still as-pir-ing, nev-er tir-ing, That is what we learn at school!  
Mer-ry play-mates, blithe and gay mates, That's the way we do at school!  
Nev-er tir-ing, still as-pir-ing, Till the sun sinks in the west.

## THE SNOWFLAKE DANCE.

GRACE WILBUR CONANT.

*As fast as the words can be sung clearly.*

GRACE WILBUR CONANT.

1. The snow - flakes dance in the win - try air, When the  
 2. We chil - dren dance in our warm bright room, Though the

*Ped.* *Ped.*

sky is cold and gray. Gay lit - tle snowflakes, they don't care, They  
 sky is cold and gray, Gay lit - tle chil - dren, we don't care, For

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*slower.*  
 wouldn't come out if the sky were fair, That isn't a snow-flake's way!  
 we shall go out when the sky is fair, For that is the chil-dren's way!

*rit.* *Ped.* *Ped.* *Ped.* \* Mel. Second Rd.

## REFRAIN.

Dance, snow-flakes, dance, For the sky will soon be blue, And the  
lightly.

*a tempo.*

Ped. Ped. Ped. Ped. Ped. Ped.

sun peep out with mer-ry glance, Dance, lit-tle snowflakes, we dance too.

Ped. Ped. \*

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## THE EVENING STAR.

HOFFMANN VON FALLERSLEBEN.

ROBERT SCHUMANN.

*Slowly.*

1. O Star in the sky, Thy clear spark-ling eye Shines  
2. Shine out in the blue, So stead-y and true, You

out in the dark-ness, Shines down from on high.  
dear lit-tle star-beams, I would I were you.

Tel. Second Rd

# THE SUNRISE WAKES THE LARK.

CHRISTINA GEORGINA ROSSETTI.

H. CLOUGH-LEIGHTER.

*Brightly and cheerily.*

1. The sun - rise wakes the lark to sing, The moon - rise wakes the  
2. Make haste to mount, thou wist - ful moon, Make haste to wake the  
3. O her - ald sky - lark, stay thy flight One mo - ment, for a

night - in - gale. Come dark - ness, moon - rise, ev - 'ry - thing That  
nighi - in - gale. Let si - lence set the world in tune To  
night - in - gale Floods us with sor - row and de - light. To -

*a little slower and very gently.* *in time.*  
is so si - lent, sweet and pale: Come, so ye wake the  
heark - en to that won - drous tale Which war - bles from the  
mor - row thou shalt hoist the sail; Leave us to - night the

*p a little slower and very gently.* *mp in time.*

Mel. Second Rd

night - in - gale, So ye wake the night - in - gale.  
 night - in - gale, War - bles from the night - in - gale.  
 night - in - gale, Leave to - night the night - in - gale.

*retard.*  
*mf retard.*

### The Minor Scale.

The effect of the three tones of the strong chord of the minor scale is impressed on the ear. Repeat the La, the Do, and the Mi, until the effect is definite. Use for individual test when the class has mastered the combination.

44

45

46

47

Major.

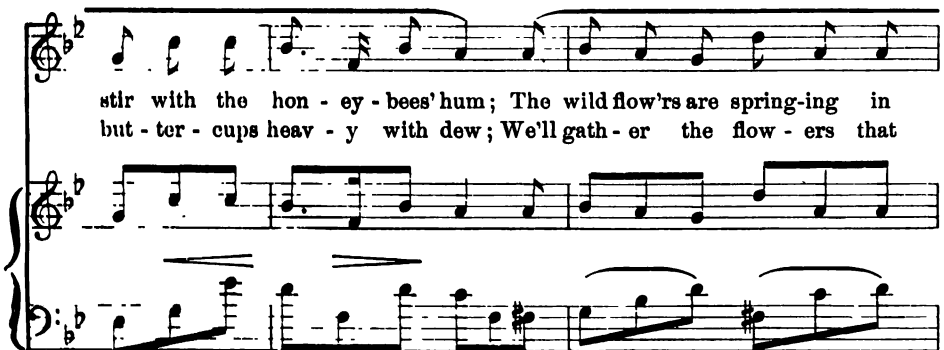
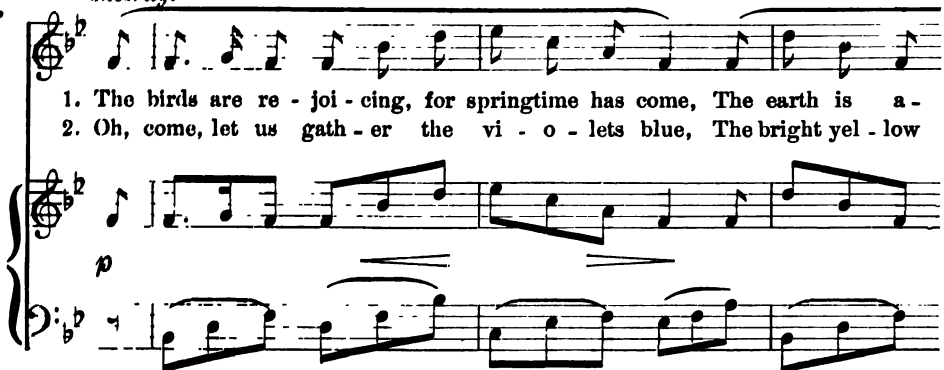
Dictation.

1 2 3

Mel. Second Rd.

## MAY TIME.

WALTER H. AIKEN.

*Cheerily.*

Mel. Second Rd.

beau-ty to-day, And send their sweet breath in the soft air of May.  
 grace-ful-ly sway Their ten-deryoungbuds in the breez-es of May.

### The Phrase and Period.



The major scale tones are here combined in simple rhythms. Note the phrasing before the singing begins.

48  
 49  
 50  
 51

### A NORWEGIAN MELODY.

CARL WARMUTH.

Me. Second Rd.



## CHRISTMAS DAY.

ALFRED SCOTT GATTY.

H. L. HEARTZ.

*With vivacity.*

What makes the earth so ra-diant,— Clothed in a robe of white? What

The first system of musical notation for 'Christmas Day'. It consists of a treble and bass staff in 2/4 time. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'What makes the earth so ra-diant,— Clothed in a robe of white? What'.

makes our hearts so buoy - ant, Our spir - its gay and light? .

The second system of musical notation. The treble staff continues the melody, and the bass staff continues the accompaniment. The lyrics are 'makes our hearts so buoy - ant, Our spir - its gay and light? .'.

## REFRAIN.

Hark! Hark! Hark to what the church-bells say! Hark!

The first line of the refrain. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'Hark! Hark! Hark to what the church-bells say! Hark!'.

Hark! This is Christ-mas, Christ - mas Day! . .

The second line of the refrain. The treble staff has a key signature of one flat (Bb) and a common time signature. The bass staff has a key signature of one flat (Bb) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'Hark! This is Christ-mas, Christ - mas Day! . .'.

Mel. Second Rd.

# The Divided Beat.



Be sure the pupil holds the finger *down* while two tones are given, and that the full value of the longer tones is felt. Use the exercises for individual recitation.



Mel Second Rd.

## LADY-BIRD.

German Folksong.  
Arranged by J. BRAHMS.

*Slowly.*

1. Sweet lit - tle la - dy - bird, rest a - while, Come rest a -  
 2. Poor lit - tle la - dy - bird, fly a - way, Thy home's on  
 3. Dear lit - tle la - dy - bird, pray re - turn To me once

*p dolce.*

while up-on my hand, And naught shall there a - fright thee! I'll treat thee  
 fire, thy children all In piteous tones are cry - ing! The cru - el  
 more, to me once more, The sky is bright a - bove thee! Thy house is

well and set thee free, If thy bright wings thou'lt spread for  
 spi - der lin - gers here, Fly, fly' a - way, or much I  
 safe, thy chil - dren well, So thou canst all thy fears dis -

Mel. Second Rd.

me, Those wings, those love - ly wings de - light me.  
 fear Thou'lt find, thou'lt find thy chil - dren dy - ing.  
 pel, And dear - ly, and dear - ly do I love thee.

### The Sharp Inflex.

This exercise is the reverse of Exercise 40, p. 25. Re, ti, do, sound like La, fi, sol. Sing Re, ti, do, then give the same tones with loo, loo, loo, then apply the syllables. Each pupil must become able to give the exercises alone.

57 58 59

Do re ti do Sol la fi

60

61

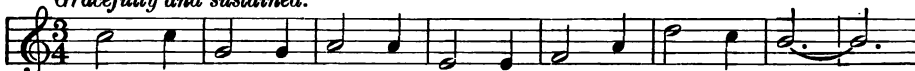
62

Mel. Second Rd.

## LULLABY SONG.

LUCY CREEMER PECKHAM.  
Gracefully and sustained.

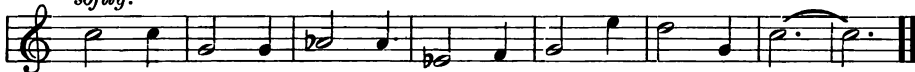
J. H. HAHN.



1. Hush - a - by, my lit - tle ba - by; Stars are in the sky: . .
2. Now the moon-light's sil - ver bright-ness Makes the shad - ows fly; . .
3. Day - light wakes to stern - er du - ties; Dreams and vi - sions fly, . .



Moth - er sits be - side her dar - ling, Sing - ing lul - la - by. . .  
 Still thy moth - er sits be - side thee, Sing - ing lul - la - by. . .  
 Yet with - in her heart thy moth - er Sings her lul - la - by. . .  
*a trifle slower.*  
*softly.*



Sleep, my ba - by; sleep, my ba - by; Stars are in the sky. . .  
 Sleep, my dar - ling; sleep, my dar - ling; Sleep till dawn is nigh. . .  
 Ev - er, for her lit - tle ba - by, Stars are in the sky. . .

## THE FAIRY RING.

Old Tune.

*Merrily.*

1. Let us laugh, and let us sing, Dan - cing in a mer - ry ring;
2. Like the sea - sons of the year, Round we cir - cle glad - ly here:
3. Har - ry will be Win - ter wild, Lit - tle Char - ley, Au - tumn mild;
4. Spring and Sum - mer glide a - way, Au - tumn comes with tres - ses gay;
5. Fast - er! fast - er! round we go, While our cheeks like ros - es glow;



We'll be fair - ies on the green, Sport - ing round the fair - y queen.  
 I'll be Sum - mer, you'll be Spring, Dan - cing in a fair - y ring.  
 Sum - mer, Au - tumn, Win - ter, Spring, Dan - cing in a fair - y ring.  
 Win - ter, hand in hand with Spring, Dan - cing in a fair - y ring.  
 Free as birds up - on the wing, Dan - cing in a fair - y ring.

Mel Second Rd.

### Studies in Minor.

These exercises continue the study of La, do, and mi as the strong tones in the minor scale.

63

The first staff of music is in 6/4 time, with a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by a quarter note F4, a half note E4, and a quarter note D4. The next measure contains a quarter note C4, a half note B3, and a quarter note A3. The third measure has a quarter note G3, a half note F3, and a quarter note E3. The fourth measure consists of a quarter note D3, a half note C3, and a quarter note B2. The fifth measure has a quarter note A2, a half note G2, and a quarter note F2. The sixth measure contains a quarter note E2, a half note D2, and a quarter note C2. The seventh measure has a quarter note B1, a half note A1, and a quarter note G1. The eighth measure consists of a quarter note F1, a half note E1, and a quarter note D1. The ninth measure has a quarter note C1, a half note B0, and a quarter note A0. The tenth measure contains a quarter note G0, a half note F0, and a quarter note E0. The piece ends with a double bar line.


65



**Dictation.**

Major. Chromatic.

1 2 3



The image shows a musical staff with a treble clef. It is divided into three sections by vertical bar lines. The first section is labeled 'Major.' and contains the notes C, D, E, F, G, A, B, C. The second section is labeled '2' and contains the notes C, D, E, F, G, A, B, C. The third section is labeled 'Chromatic.' and contains the notes C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The notes are written as eighth notes.

Minor.

5 6

The musical notation shows the continuation of the Minor scale. Measure 5 contains the notes G4, A4, B4, and C5. Measure 6 contains the notes D5, E5, F5, and G5. Measure 7 contains the notes A5, B5, C6, and D6. The notes are written on a five-line staff with a treble clef. The key signature is one flat (Bb), and the time signature is 4/4. The notes are beamed in pairs: G4-A4, B4-C5 in measure 5; D5-E5, F5-G5 in measure 6; and A5-B5, C6-D6 in measure 7.

Rhythmic.



## PIRATE STORY.

ROBERT LOUIS STEVENSON.

DANIEL PROTHOROE.

1. Three of us a - float in the mead - ow by the swing,  
 2. Where shall we ad - ven - ture, to - day that we're a - float,

*louder.*

Three of us a - board in the bas - ket on the lea.  
 Wa - ry of the weath - er and steer - ing by a star?

Mel. Second Rē.

Winds are in the air, they are blow - ing in the spring, And  
Shall it be to Af - ri - ca, a - steer - ing of the boat, To

*slower.*  
waves are on the mead - ow like the waves there are at sea.  
Prov - i - dence or Bab - y - lon, or off to Ma - la - bar.

### RETURN OF SPRING.

1. Now the mer - ry Spring is here, Spring to ev'r - y one so dear,  
2. Mer - ry birds and bus - y bees Flit a - bout the leaf - y trees,

Cold and gloom are gone a - way, Now we have the sun's warm ray.  
Soar - ing as . . they hum and sing, For, like us, they love the Spring.

Mel. Second Rd.



## CHORUS OF SPIRITS.

GEORGE DARLEY.

CHARLES FONTEYN MANNEY.

*With precision.**Not too loud.*

Gen - tly! gen - tly! down! down! From the star - ry courts on high,

Gen - tly step a - down, down The lad - der of the sky. . .

*Increase the tone.*

Sun - beam steps are strong e-nough For such air - y feet: . . O

spir - its, blow your trump-ets rough, So as they be sweet! .

Mel. Second Rd.

*softer.*

Breathe them loud, the Queen de-scend - ing, Yet a low - ly wel-come breathe,

*a trifle slower.*

Like so man - y flow - rets bend-ing Zeph-yr's breez - y foot be-neath.

### Sharp Four and its Equivalents.

This exercise presents all sharps taken from above. This exercise should be memorized. See that every pupil can give it alone.

68

di ri fi

69

si li ri

70

fi si

Mel. Second Rd.

## GOOD MORNING, ROBIN.

CHARLES E. JACKSON.

WM. ARMS FISHER.

*Not too slowly.*

A - cross the lawn at ear - ly dawn He comes with trip - ping

*mf*

This system contains the first line of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'A - cross the lawn at ear - ly dawn He comes with trip - ping'. The piano part includes a mezzo-forte (*mf*) dynamic marking.

pace; His bear - ing pert, the lit - tle flirt, Em - bod - i - ment of

This system contains the second line of the song. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are 'pace; His bear - ing pert, the lit - tle flirt, Em - bod - i - ment of'. The piano part includes a mezzo-forte (*mf*) dynamic marking.

grace. Break! break to hear! O morn-ing clear! The Red-breast's chirping

This system contains the third line of the song. The vocal melody continues in the upper staff, and the piano accompaniment continues in the lower staff. The lyrics are 'grace. Break! break to hear! O morn-ing clear! The Red-breast's chirping'. The piano part includes a mezzo-forte (*mf*) dynamic marking.

Mel. Second Rd.

*louder.*

call; He pipes a true, "How do you do? Good morning, one and all."

### THE CRICKET.

WILLIAM COWPER.

ANNA JOHNSON.

1. Lit - tle crick - et full of mirth Chirp - ing on my kitch - en hearth,  
2. Pay me for thy warm re - treat With a song more soft and sweet;

Where - so - e'er be thine a - bode, Al - ways har - bin - ger of good.  
In re - turn thou shalt re - ceive Such a strain as I can give.

### GIVING THANKS.

Lord, we thank Thee for the light, For the day-time, for the night.

Mel. Second Ed.

## THERE WAS AN OLD WOMAN OF LEEDS.

*Somewhat quickly.*

JOHN HYATT BREWER.

There was an old wom - an of Leeds, Who

The first system of the musical score is in G major (one sharp) and 6/8 time. It features a vocal melody on a treble staff and a piano accompaniment on grand staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and F#5, then a half note G5. The piano accompaniment consists of a treble staff with a descending eighth-note scale (G4-F#4-E4-D4-C4-B3-A3) and a bass staff with a simple harmonic accompaniment.

spent all her time in good deeds; She washed for the poor Till her

The second system continues the melody. The vocal line has a half note G5, followed by quarter notes F#5, E5, D5, C5, B4, A4, and G4. The piano accompaniment continues with the same harmonic structure, featuring a descending eighth-note scale in the treble and a steady bass line.

fin - gers were sore, This pi - ous old wom - an of Leeds. . .

The third system concludes the piece. The vocal line has a half note G4, followed by quarter notes F#4, E4, D4, C4, B3, A3, and G3. The piano accompaniment ends with a final chord in the treble and a sustained bass note. The piece concludes with a double bar line.

Mel. Second Rd.

## Studies in Minor.



## Dictation.

Major.



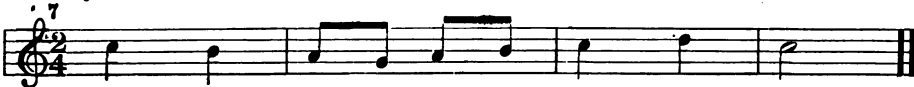
Chromatic.



Minor.



Rhythmic.



## WELCOME TO YOU, BIRDIE.

RICHARD STRAUSS.

*Slowly, smoothly.*

*p*

I'm glad to see you, lit - tle bird, It was your pret - ty

*p*

chirp I heard; Now what did you in - tend to say? Please

give me some - thing this cold day? Yes,

Mel. Second Rd.

that I will and plen - ty too; See all these crumbs I

retard.

saved for you, So don't be fright - ened, here's a treat, And

A musical score for a song. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics 'I will wait and see you eat.' are written below the notes. The bottom two staves are a piano accompaniment in treble and bass clefs, also with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

**Mol. Second Rd.**



# The Phrase and Period.

The three exercises are related. The rest (x) measures indicate the end of the phrase.



## CRADLE SONG.

German Folksong.



1. Sleep, ba - by, sleep! Thy fa - ther guards the sheep, Thy
2. Sleep, ba - by, sleep! The large stars are the sheep, The
3. Sleep, ba - by, sleep! Our Sav - iour loves His sheep, He



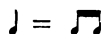
moth - er shakes the dream - land tree, And from it fall sweet  
lit - tle ones the lambs, I guess, The gen - tle moon the  
is the Lamb of God on high, Who for our sakes came



dreams for thee; Sleep, ba - by, sleep! Sleep, ba - by, sleep!  
shep - herd - ess, Sleep, ba - by, sleep! Sleep, ba - by, sleep!  
down to die, Sleep, ba - by, sleep! Sleep, ba - by, sleep!

Mel. Second Rd.

# The Divided Beat.



Call attention to the new motive which consists of a long tone followed by two short ones, which in turn are followed by a long one.

See that the meter is perfectly marked and that the motive is memorized by every pupil.



## SNOW-TIME.

ANNA JOHNSON.



1. Sing a song of snow - time Now 'tis pass - ing by,
2. When the ground is cov - ered And the hedge and trees,

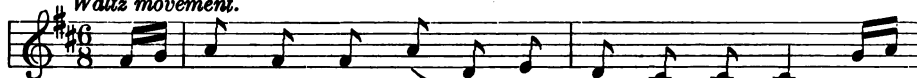


Mil - lion lit - tle white flakes Fall - ing from the sky.  
There will be a gay time For the chick - a - dees.

Mel. Second Rd.

## MY LITTLE PUSSY.

W. A. HODGDON.

*Waltz movement.*

1. I love lit - tle pus - sy, her coat is so warm, And  
 2. I'll pat my dear pus - sy and then she will purr, And  
 3. I'll not pinch her ear nor tread on her paw, Lest



- if I don't hurt her she'll do me no harm. So I'll  
 show me her thanks for my kind - ness to her. She will  
 I should pro - voke her to use her sharp claw. I



- not pull her tail nor drive her a - way, But  
 sit by my side, I'll give her some food, And  
 nev - er will vex her nor make her dis - pleased, For



- pus - sy and I ver - y gen - tly will play.  
 pus - sy will love me be - cause I am good.  
 pus - sy don't like to be wor - ried and teased.

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## YONDER.

From the German of DIEFFENBACH.

AMELIE FELTHENSAL.



1. O - ver yon - der, green boughs un - der, Lies a  
 2. Soft - ly stray - ing, soft - ly play - ing, Through the  
 3. Boughs de - scend - ing, low are bend - ing, Round the

Mel. Second Rd

ba - by bird at rest; Mov - ing slight - ly, stir - ring  
boughs the breez - es blow; Some - times hith - er, some - times  
lit - tle bird a - sleep; Leaf and flow - er make its  
light - ly, In its warm and co - zy nest.  
thith - er, Rock the bird - ie to and fro.  
bow - er, Where the sun - beams come to peep.

### The Effect of Fi.

(Ascending from Mi to Sol.)

Mi, fi, sol, sounds like La, ti, do. Sing La, ti, do. Sing the same tones, calling them Mi, fi, sol. Practice the exercise with the class till it is mastered, then see that each pupil can sing it alone.

80 81 82  
La ti do Mi fi sol  
83

### ROBIN REDBREAST.

Old Cradle Song.

Lit - tle Rob - in Red - breast Sat up - on a tree,  
He sang mer - ri - ly as mer - ri - ly could be; He  
nod - ded with his head And his tail wag - gled he, Oh,  
Lit - tle Rob - in Red - breast Sat up - on a tree.

# SPRING'S GREETING.

FELIX MENDELSSOHN-BARTHOLDY.

*Softly.*



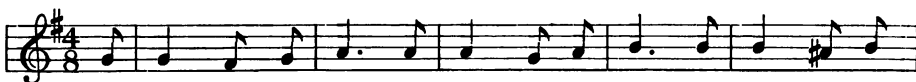
1. In my ear I hear them toll: Fair - y bells are ring - ing,
2. Haste a - way, nor pause nor stay, While the clouds are fleet - ing;



Songs so sweet, O, haste a - way, Where the birds are sing - ing.  
Shouldst thou find a rose - bud sweet, Say I send her greet - ing.

## SONG MELODIES.

GRABEN-HOFFMAN.



Norwegian Folksong.



Mel. Second Rd

# Studies in Minor.

Impress the effect of the repeated motive in No. 85.

84

85 Motive.

86

## Dictation.

Major.

1 2 3

Chromatic.

4 5

Rhythmic.

6

Mel. Second Rd.

## THE FLOWERS.

ROBERT LOUIS STEVENSON.  
*Playfully.*

CARL REINECKE.

1. All the names I know from nurse:      gard'n-ers gar - ters,  
2. Ti - ny woods be - low whose boughs      shad - y fair - ies

*mf*  
*scherzando.*

*sweetly.*

Shep - herds purse; Bach'l - ors but - tons, la - dies smock  
weave a house; Ti - ny tree tops, rose or thyme,

*dolce.*

and the la - dy hol - ly - hock. Fair - y pla - ces, fair - y things,  
where the brav - er fair - ies climb. Fair are grown-up peo - ple's trees,

*louder.*

fair - y woods where the wild bee wings, Ti - ny trees for  
but the fair - est woods are these; Where, if I were

*molto cres.* *f*

*softly to the end.*

ti - ny dames — These must all be fair - y names!  
not so tall, I should live for good and all.

*p*

## Rhythmic.

## Dictation.

1 2 3 4

Mel. Second Rd.



## THE WANING MOON.

JEAN INGELow.  
*Not fast, dreamily.*

CHARLES FONTEYN MANNEY.

O moon! in the night I have seen you sail - ing And

The first system of musical notation for 'The Waning Moon'. It consists of a treble and bass staff in 2/4 time, with a key signature of two flats (Bb and Eb). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are 'O moon! in the night I have seen you sail - ing And'.

shin - ing so round and low; You were bright! ah, bright! but your

The second system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'shin - ing so round and low; You were bright! ah, bright! but your'.

light is fall - ing, You're noth - ing now but a bow, You're

The third system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'light is fall - ing, You're noth - ing now but a bow, You're'.

noth - ing now but a bow. *softly.* You moon have you done some-thing

The fourth system of musical notation. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are 'noth - ing now but a bow. *softly.* You moon have you done some-thing'.

wrong in heav'n That God has hid - den your face? I

hope if you have you will soon be for - giv'n, And

shine a - gain in your place, And shine a - gain in your place.

### The Motive.

In this exercise the motive consists of two short tones followed by two long tones. Be sure to give the quarter notes the value shown in the first measure, where the two eighths tied stand for quarter notes.

87 Motive.

Mel. Second Rd.



### BINGO WAS HIS NAME.

Popular Melody.



John-ny had a lit-tle dog, And Bin-go was his name, sir.



B - i - n - g - o, go, B - i - n - g - o, go,



B - i - n - g - o, go, Bin-go was his name, sir.

### A GERMAN MELODY.

FRANZ MAIR.



Mel. Second Rd.

### The Catch Note.



Note the difference between Studies 89 and 90. See that each pupil can sing them alone, beating properly.



### OUT OF DOORS.



The sky's a pret - ty, pret - ty blue, The grass and leaves are green,



. . And ev - 'ry-where in all the fields, The brightest flow'rs are seen.

## DANCE SONG.

SOPHIA S. BIXBY.

FANNIE L. G. COLR.

*Lightly and gracefully.*

Bow-ing low, on we go, Dancing down the mer-ry row; Foot-steps light,

fa - ces bright, Trip-ping feet first left then right. Now we march so

mer - ri - ly, mer - ri - ly, Now we dance so cheer - i - ly, cheer - i - ly,

Play, you see, is full of glee, Dan - cing, sing - ing, gay are we.

### BIRDIE'S VALENTINE.

SOPHIA S. BIXBY:

FANNIE L. G. COLE.

*Moderately.*

1. In the sun - ny south - land Where the trees are green, And the or - ange  
2. Soon they jour - neyed northward, Dress'd in red and brown, Built a co - zy

blos - soms All the year are seen; Sang a bright-eyed bird - ie,  
birds' - nest In a qui - et town; There they lived all sum - mer,

Mel Second Rd.

In the spring sun-shine, Dear Miss Rob-in Red-breast, Be my Val-en-tine.  
 'Neath a climb-ing vine, Gal-lant Rob-in Red-breast, And his Val-en-tine.

### THE MOWERS' SONG.

German Air.

1. When ear - ly morning's rud - dy light Bids man to la - bor go; We
2. The cheer-ful lark sings sweet and clear, The black-bird chirps a - way, And
3. The maid - ens come in glad-some train, And skip a - long their way, Re -

haste with scythes all sharp and bright The mead-ow grass to mow. We  
 all is live - ly, spright-ly here Like mer - ry, mer - ry May. We  
 joiced to tread the grass - y plain And toss the new-mown hay. The

mow-ers, dal de ral day, We cut the lil - ies and—ha! ha! ha! ha! ha! ha!  
 mow-ers, dal de ral day, We roll the swaths of green—ha! ha! ha! ha! ha! ha!  
 maid-ens, dal de ral day, They rake the lil - ies and—ha! ha! ha! ha! ha! ha!

Hey, dey, dey, yes, hey, dey, dey, We cut the lil - ies and hay.  
 Hey, dey, dey, yes, hey, dey, dey, We roll the swaths of green hay.  
 Hey, dey, dey, yes, hey, dey, dey, They rake the lil - ies and hay.

Mel. Second Rd

These studies teach the effect of Te ( flat seven ) after La.

La, te, la, sounds like Mi, fa, mi. Sing Mi, fa, mi, then sing the same tones with loo, loo, loo, then apply the syllables La, te, la.

See that every pupil can give the exercise alone.

92 Mi fa mi - i - a - la te

93 Mi fa mi - i - a - la te

94 Mi fa mi - i - a - la te

95 Mi fa mi - i - a - la te

96 Mi fa mi - i - a - la te

97 Mi fa mi - i - a - la te

### EVENING.

1. Ev'n - ing shades are fall - ing, Day its course hath run;  
2. Now the gold - en morn - ing Her - alds up the day;

Song - birds soft - ly call - ing, Her - ald down the sun.  
Now the ros - y dawn - ing Breaks in bright ar - ray.

Mel. Second Rd.



Note that measures one and three in No. 98 are alike in tones, but that the representation is different. The quarter notes should be interpreted as if formed of two eighths joined.

### Subdivisions of the Phrase.

98 


99 

100 

### LEARNING TO SING.



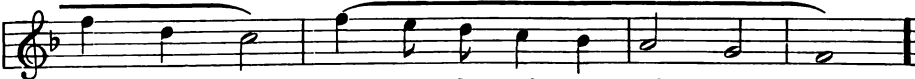
1. Come let us learn to sing, Do re mi fa sol la ti do,  
2. This is the song we sing, Do re mi fa sol la ti do,



Loud let our voi - ces ring, Do re mi fa sol la ti do;  
Clear let its ac - cents ring, Do re mi fa sol la ti do;



Let us sing with o - pen sound, With our voi - ces  
First as - cend in notes so true, Then de - scend in



full and round, Do ti la sol fa mi re do.  
or - der too, Do ti la sol fa mi re do.

Mel. Second Rd.

## THE MORNING BREAKS.

FELIX MENDELSSOHN-BARTHOLDY.

*Slowly, with full tone.**softer.*

1. The morn - ing breaks, the breeze is fair, A bark is dan - cing  
2. Let fa - v'ring winds the can - vas swell, To friends we leave a

*louder.*

o'er the stream ; Hearts, as the morn-ing bright, are there, And joy-ful eyes in  
kind fare-well ; Speed on, good ship, thro' o - cean foam, And safe-ly bear us

*louder.*

glad - ness gleam, Hearts, as the morn - ing bright, are there, And  
to our home, Speed on, good ship, thro' o - cean foam, And

joy - - ful eyes in glad - ness gleam. . . . .  
safe - - ly bear us to our home. . . . .

And joy - ful eyes in glad - - ness gleam. .  
And safe - ly bear us to . . . our home. .

### Studies in Minor.

The minor studies with Si or sharp five are much more natural than those without that tone. See that La, si, la is mastered by every pupil in the class.



### Dictation.

Major.

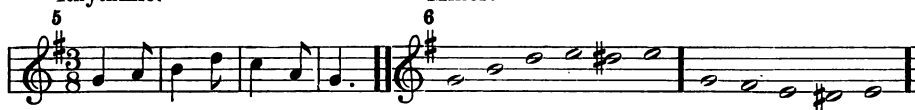


Chromatic.



Rhythmic.

Minor.



In six-eight meter give two beats in each measure. Press the finger down and hold it there while three tones are given. Note that the quarter notes should be sung so as to give the effect of two eighths tied.



### The Divided Beat.

Continue the practice in giving two tones for one beat. See that the half-note is given the value of four eighth-notes.

107



108



### THE LITTLE DOVES.

Rev. JOHN HENRY HOPKINS.

*Intimately.*



1. High on the top of an old pine tree, Broods a moth-er dove with her
2. When in the nest they are left a - lone, While their moth-er seek - ing . .
3. Fast grow the young ones day and night, Till their wings are plumed for a



young ones, three: Warm o - ver them, is her soft down - y breast, And they  
food has flown, Qui - et and gen - tle . . they all re - main, Till their  
lon - ger flight, Till un - to them the . . day draws nigh, The . .



sing so . . sweet - ly in their nest: "Coo," say the lit - tle ones,  
moth - er they see come home a - gain; "Coo," say the lit - tle ones,  
time when they all must say "Good bye!" "Coo," say the lit - tle ones,



"Coo," says she, All in their nests in the old pine tree.  
"Coo," says she, All in their nests in the old pine tree.  
"Coo," says she, And a - way they . . fly from the old pine tree.

Mel. Second Rd.

## Flat Seven.

Sol, fa, mi, sounds like Do, te, la. Sing Sol, fa, mi; give the same tones calling them loo, loo, loo, then apply the syllables Do, te, la, to the same sounds. See that each individual masters these exercises.

109 110 111

Sol fa mi Do te la

112

113

## A CHRISTMAS HYMN.

ELEANOR A. HUNTER.

DUANE STREET.

From ev-'ry spire on Christmas Eve, The Christmas bells ring clearly out Their

mes-sage of good-will and peace, With many a call and sil-ver shout. For

faith-ful hearts, the an-gels' song Still ech-oes in the frost-y air, And

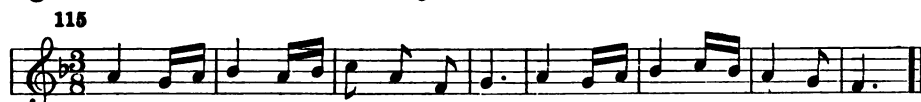
by the al-tar low they bow, In ad-o-ra-tion and in prayer.

Mel. Second Rd

### The Divided Beat in $\frac{3}{8}$ .

$$\text{J} \text{ J} = \text{J} = \text{J} \text{ J} \text{ J}$$

Two sixteenth notes to the beat. Be sure to hold the finger down while the two tones are given.



To teach the effect of Sol, fi, mi, note that Do, ti, la and Sol, fi, mi sound alike, and that therefore Sol, fi, mi produce the effect of the minor mode or scale.



### A LITTLE BOY'S DREAM.



1. A lit - tle boy was dream - ing Up - on his nur - se's lap . . That the
2. So when his dream was o - ver What did that lit - tle boy do? . . He



pins fell out of all the stars, And the stars fell in - to his cap. .  
went and looked in - side his cap, And found it was not true. .

Me. Second Rd.

## MERRY ARE THE BELLS.

JOHN HYATT BREWER.

*Briskly.*

1. Mer - ry, mer - ry  
2. Mer - ry have we

bells and mer - ry would they ring, Mer - ry was my - self and  
met and mer - ry have we been, Mer - ry let us part, and

mer - ry could I sing. With a mer - ry, mer - ry ding, dong,  
mer - ry meet a - gain. With a mer - ry, mer - ry ding, dong,

Mel. Second Rd.

hap - py, gay, and free, And a mer - ry, mer - ry sing song,

hap - py let us be.

### Dictation.

1 Major. 2 Chromatic. 3

4 Rhythmic. 5 6 7

5 Minor. 6



## PLAY TIME.

(From the School Cantata, "The Silver Penny.")

JOSEPH L. ROECKEL.

*Softly.*

1. Play time, play time, hap - py, hap - py play time, Who  
2. Song time, song time, mer - ry, mer - ry song time, Who

would to sor - row and sad - ness give way; . .  
has not laugh - ter and mer - ri - ment to - day? . .

Glad - ness and mirth shall be our thought to - day, . .

We have no time, no time for aught but our play! . .

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Mel. Second Rd.

## THE VIOLET.

ADOLF SCHULTS.

CARL REINECKE.

*Gracefully.*

1. Oh, Vio - let! dar - ling Vio - let! I pray thee tell to  
2. Be - cause I am so ti - ny; That is the rea - son

*mf*

me Why art thou the first flow'r - et That blooms up - on the lea?  
why, Were oth - er flow - ers near me, You all would pass me by.

*dim.* . . . . . *p*

## Study for Two Voices.

120

Mel. Second Rd.

## WHAT DOES LITTLE BIRDIE SAY?

ARTHUR FOOTB.

*Merrily.*

What does lit - tle bir - die say, In her nest at

peep of day? . Let me fly, says lit - tle bir - die,

moth-er, let me fly a-way. Bir - die, rest a lit - tle lon - ger,

Mel. Second Rd.

*slower.* *as at first.*

Till the lit - tle wings are stron - ger, If she sleeps a lit - tle lon - ger

*rit.*

Then she flies a - way, She flies a - way, a - way, a - way.

### MORNING SONG.

*Brightly.*

1. Sun - shine, dear, You ap - pear Ear - ly in the morn - ing;  
2. Flow - ers bright Love thy light, Birds are on the wing; .

Songs we sing, Trib - ute bring, Na - ture greets thy dawn - ing.  
All that's good, Great, and true Sweet - est prais - es sing.

Mel. Second Rd.

Singing the scale down and up from different pitches should open every lesson. The pupils should gain the power to make the change indicated in Studies 123 and 125, without hesitation.

The scale in different positions on the staff.

121 122

123 124

Do re - e - o - do

125 126

Do re mi - i - o - do

## CHEER UP.

EVA BEST.

*Brightly.*

1. A lit - tle bird sings all the day—" Cheer up! Cheer up! Cheer up!" No  
 2. He sings in voice, both blithe and bold—" Cheer up! Cheer up! Cheer up!" And

mat - ter if the skies be gray—" Cheer up! Cheer up! Cheer up!" He  
 lit - tle cares for storm or cold—" Cheer up! Cheer up! Cheer up!" Oh,

flies o'er fields, in ear - ly morn, A mes - sage glad - ly brings, And  
 let us all this les - son heed, And from these cheer - y birds Learn

on - ly these two words he sings—" Cheer up! Cheer up! Cheer up!"  
 how to ut - ter these bright words—" Cheer up! Cheer up! Cheer up!"

Mel. Second Rd.



## THE STREAM.

BYRON WILLIAMS.

H. L. HEARTZ.

*Cheerfully.*

1. There's a stream I know, with a bab-bling flow, That winds the woods a -  
 2. In the sun - shine bright, or the moon's soft light, It laughs in rhyth - mic

way, Where the leaves are red in their au - tumn bed, And skies re-flect their  
 fun — Would that man could see such phi - los - o - phy In work that must be

gray. And it sings a - long with its rip-pling song, While ech - oes an - swer  
 done. For there's woodland bright and the moon by night In life, for ev'r - y -

back; By the ser-ried field and the harvest yield All snug in crib and stack!  
 one — There's but small al-loy if the heart en-joy The star-light and the sun!

# The Sharp Inflex.

(Sharp four from above.)

131 132 133

Do ti do - Sol fi sol

134

135

## WHISTLE AND HOE.

Anon.

1. There's a boy just o - ver the gar - den fence Who is  
2. Not a word be - moan - ing his task, I hear; He has

whis - tling all thro' the live - long day; And his work is not pre-tence,  
scarce - ly time for a growl I know, For his whis - tle sounds so clear,

See the weeds he has cut a - way. Whis-tle and hoe, sing as you go,  
He finds pleas-ure in ev'r - y row. Whis-tle and hoe, sing as you go,

Short-en the row by the songs you know; Whis - tle and hoe,

sing as you go, Short - en the row by the songs you know.

Mel. Second Rd.



## Studies in Minor.

136 137 138

139 Do ti do, La si la

140

## WHEN LEAVES ARE GREEN.

FLORENCE HOARE.  
*Moderately.*

JOSEPH L. ROECKEL.

1. When leaves are green a - gain, And A - pril winds blow sweet, Come
2. When leaves are green a - gain, 'Tis then the flow'r - ets peep, Come
3. When leaves are green a - gain, Put books and work a - way, Come

forth, come forth, Come forth, come forth, With mer - ry, mer - ry feet! A  
forth, come forth, The gold - en sun Has waked them from their sleep! Oh,  
forth, come forth, Come forth, come forth, 'Tis Na - ture's hol - i - day! The

new nest on each bough, A new song in each nest, Come  
hear the young lambs cry, Oh, hear the bees a - wing, Come  
sun - shine and the flow'rs Are call - ing us to rest, 'Tis

forth, Come forth! For A - pril days are best, Come  
forth, Come forth! 'Tis hap - py, hap - py Spring, Come  
Spring! 'Tis Spring! And A - pril days are best, 'Tis

forth, Come forth! For A - pril days are best.  
forth, Come forth! 'Tis hap - py, hap - py Spring.  
Spring, 'Tis Spring! And A - pril days are (Omit. . . ) best!

Mel. Second Rd.

## Dictation.

1 Major. 2 3 Minor.

## EVENING.

1. Gen - tly even - ing bend - eth O - ver vale and hill, .  
 2. Save the brook-let's gush - ing, All things si - lent rest, .  
 3. Rest - less tho' life flow - eth, Striv - ing in my breast,

Soft - ly peace de - scend - eth, And the world is still.  
 Hear it ev - er rush - ing On to o - cean's breast.  
 God a - lone be - stow - eth Tran-quil even - ing rest.

141

142

Me! Second Rd.

## SINGING.

ROBERT LOUIS STEVENSON.

CARL REINECKE.

*Lively.**with clear round tone.*

*p*

Of spec-kled eggs the bird - ie sings and

nests a-mong the trees; The sail - or sings of ropes and things In

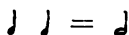
ships up - on the seas. The chil - dren sing in far Ja - pan, The

chil - dren sing in Spain; The or - gan with the or - gan man is

Mel. Second Rd.

sing-ing in the rain, Is sing-ing in the rain.

### Studies in Three-Part Meter.



Call attention to the wide skips in No. 145, and establish the tones before the singing is attempted.

143 144

145

### MY CREED.

EBEN E. BEXFORD.

1. Bet - ter a smile than a tear or a sigh,  
2. Ev - er keep faith in the love from a - bove,

Bet - ter a laugh than a frown; . Bet - ter an  
Ev - er keep sun - ny in mind; . Ev - er do

up - ward look to the sky Than al - ways a sad look down.  
right, be mild as a dove, And ev - er in deeds be kind.

Mel. Second Rd.

Divided Beat  $\text{♪} = \text{♪}$   
 Multiple Beat  $\text{♪} \text{♪} = \text{♪}$

Two tones to the beat in three part meter. See that the meter is carefully marked. Note the wide intervals in Study 147. Fix these tones carefully before beginning. Be sure that value of two eighth notes is felt in each quarter.

146

147

148

### A WINTER BREAKFAST.

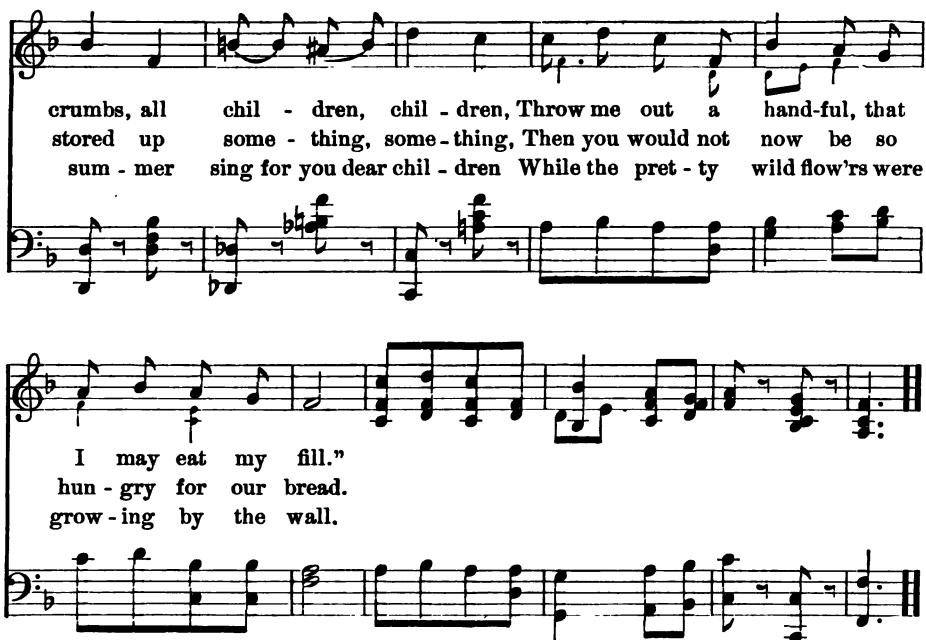
*Cheerily.*

Lady ARTHUR HILL.

1. There came a lit - tle blue - bird, blue - bird, blue - bird,  
 2. But in the sum - mer weath - er, blue - bird, blue - bird,  
 3. "O throw the win - dow o - pen, chil - dren, chil - dren,

Tap - ping at the win - dow with his lit - tle bill; "Ga - ther up your  
 When the plum was pur - ple, and the cher - ry red, Sure you might have  
 He, who in His wide world, sees the spar - row fall, Bade us all the

Mel. Second Rd



crumbs, all chil - dren, chil - dren, Throw me out a hand-ful, that  
 stored up some - thing, some - thing, Then you would not now be so  
 sum - mer sing for you dear chil - dren While the pret - ty wild flow'rs were

I may eat my fill."  
 hun - gry for our bread.  
 grow - ing by the wall.

### Studies with Chromatic Tones.

Study the wide intervals in 150 and 151 before beginning.  
 See that each pupil can sing the studies alone.

149



di ri fi si li

150



151



## Studies in Minor.

Fix the type tones in Studies 152, 153, 154 and 155. Study from the scale the wide intervals in 156, 157 and 158: carefully note the location of the tones on the staff.

152                      153                      154

Do ti do                      La si la                      Do re ti do

155                      156

La ti si la

157

158

159                      160

## Dictation.

Major.                      Minor.

1                      2                      3


Rhythmic.

4                      5

161 162



163



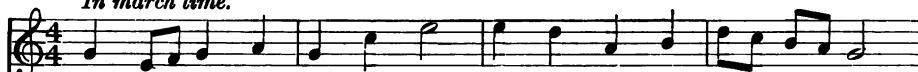
Mel. Second Rd.



## MERRY IS THE GYPSIES' LIFE.

A. J. FOXWELL.

FRANZ REIFF.

*In march time.*

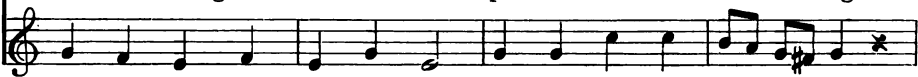
1. Mer - ry is the gyp - sies' life, Far a - way from cit - y strife,
2. Where on broad and breez - y down, Heath and gorse the hil - locks crown:
3. What if clouds should gath - er near, We will not give way to fear;



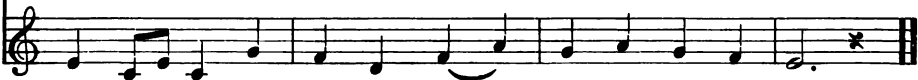
Far from close and crowd - ed room, Where the day is lost in gloom.  
 In the ver - dant for - est glade, Where the trees our tents will shade;  
 Nor, if storms should roll a - round, Will we trem - ble at the sound;



Far from hard and sor - did care, Mind and heart en - thrall - ing,  
 'Neath the bright and joy - ous sky, Thoughts to rap - ture call - ing;  
 Still one thought shall cher - ished be, Spite of all be - fall - ing,



We will wan - der, free as air, . Hap - py ev'r - y - where!  
 In such scenes our lot shall lie, . Here we live and die.  
 Though some chan - ges we may see, . "Sweet is lib - er - ty!"



Mel. Second Rd.

## The Multiple Rest.

(Intervals and Rests.)

Bring out the contrast in the meter (two part and three part). See that the effect of the rests is fully felt.

164

Do fa - a - o - do

165

166

## SUMMER DAYS.

(See page 92.)

1. Skies have lost their trop - ic glow, Win - ter winds are blow - ing,
2. Flow'rs have ceased their blos - som - ing, Birds their bow'rs for - sak - en,
3. Soon the air with song will ring With the bees' low hum - ming;

But be - neath the ice and snow Rip - pling streams are flow - ing.  
 But the balm - y breath of spring Will their beau - ty wak - en.  
 Joy o'er earth her robe will fling, Sum - mer days are com - ing.

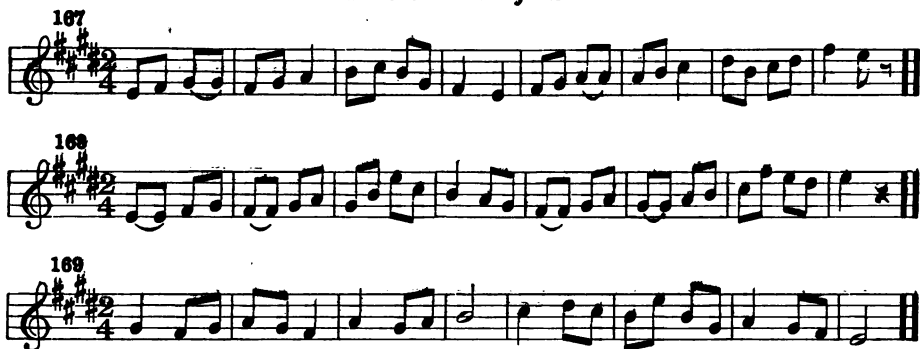
CHORUS.

Sum - mer days will come a - gain, Flow'rs of hope are glow - ing;

From the fount of life a - bove Streams of joy are flow - ing.

Mel. Second Rd.

## Studies in Rhythm.



## AN OCTOBER CHAT.

EDITH AUSTIN.

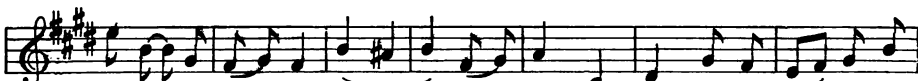
H. L. HEARTZ.



1. "I feel ver-y fine in my new Fall suit," A dim lit-tle  
 2. Then the beach-grass laugh'd to hear them chaff, As the breezes way'd her



ma-ple tree said, . . "It is fash'n-ably made, of a wonder-ful shade, In  
 up and down: "Not in red or green would I be seen, But



col-or a beauti-ful red." . . Said a pine-tree near, with a scoff and a  
 on-ly in deep, warm brown." So they all stood at the edge of the



sneer, And scorn-ful-ly shak-ing her head, . . "In rich, dark  
 wood, And talked in the crisp, Fall weath-er, And the red and

Mel. Second Ed.



green I'd pre-fer to be seen, Than in an-y bright shade of red." .  
green, with the brown, I ween, Made a beau-ti-ful sight to - geth - er.

### Chromatic Studies.

Studies 171 and 175 give the key to the most frequent use of Fi. Master these completely. Study the intervals carefully from the scale, introducing Fi. Note in Study 177 (sixth measure) Fi, re, occur. Make special note of this combination. Its equivalent is Ti, sol.



## Studies in Minor.

Fix the type forms indicated in studies 178 and 179.

178 179 180

Do ti re do La si ti la

181

## SLUMBER, LOVELY CHILD.

*Softly.*

1. Slum - ber, love - ly child, God in mer - cy mild, O - ver  
2. Peace, that heav'n - ly dove, From the God of love, Still as

you to watch has giv - en Ho - ly an - gels charge in Heav - en; By no  
free from care and sor - row, Kind - ly keep you on the mor - row: Till the

dreams op - press'd, Sleep in qui - et rest. . .  
ris - ing sun, Slum - ber, sweet - est one. . .

## Dictation.

Rhythmic.

1. 2. 3. 4.

Mel. Second Rd.

## THE SNOW.

FLORENCE HOARE.

DR. CHARLES VINCENT.

*Sofly.**Rather quickly.*

1. Drift - ing in the yel - low sky,  
 2. O - ver bush and hill and tree,

*lightly.*

See the mer - ry snow-flakes fly, Hap - py times of joy and fun,  
 Dan - cing, dan - cing mer - ri - ly, Till the drear - y path - ways seem

With the win - ter have be - gun; 'Tis the North wind as it blows,  
 Ra - dant as a fair - y dream: Come then mer - ry girls and boys,

Mel. Second Rd.

Nips our fin - gers and our toes, What care we for sleet or snow,  
Laugh and shout and make a noise, Toss the white balls thro' the air,

*louder.* Pleas - ure keeps our hearts a - glow, *slower.* So we sing Ho! Ho! Ho! Ho! *As at first.* Wel - come,  
Gay - ly, gay - ly here and there, Come and sing Ho! Ho! Ho! Ho! Wel - come,

*f* *rit.* *colla voce.* *ff* *tempo.*

wel - come, jol - ly snow, Ho - o - o - o - o - o - o Ho! Ho!

Mel. Second Rd.

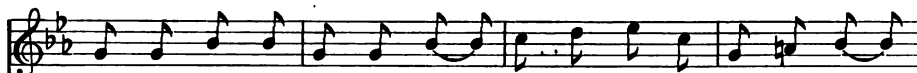


## THE MONTHS.

SARAH COLERIDGE.

*Moderately.*

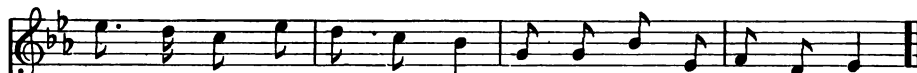
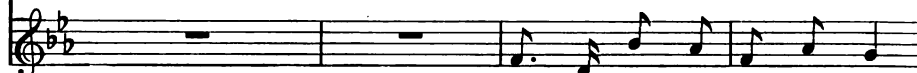
1. Jan - u - a - ry brings the snow, Makes our feet and fin - gers glow.
2. Máy brings flocks of pret - ty birds, Hum - ming bees and low - ing herds.
3. Warm Sep - tem - ber brings the fruit, Sports - men then be - gin to shoot.



Feb - ru - a - ry brings the rain, Thaws the fro - zen lakes a - gain.  
 June brings tu - lips, lil - ies, ros - es, Fills the children's hands with po - sies.  
 Fresh Oc - to - ber bids us rath - er Win - ter's store of nuts to gath - er.



March brings breez - es loud and shrill, Stirs the dan - cing daf - fo - dil.  
 Hot Ju - ly bring cool - ing show'rs, Fair and per - fume lad - en bow'rs.  
 Dull No - vem - ber brings the blast, Then the leaves go whirl - ing fast.

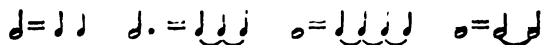


A - pril brings the prim - rose sweet, Scat - ters dai - sies at our feet.  
 Au - gust brings the sheaves of corn, Then the har - vest home is born.  
 Chill De - cem - ber brings the sleet, Blaz - ing fire and Christmas treat.



Mel. Second Rd.

### Multiple Beat and Rests.



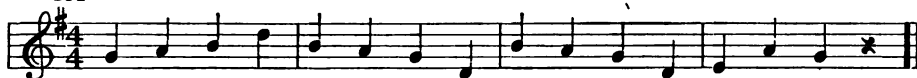
These studies should be carefully examined by the pupils, and then sung without special drill.

183

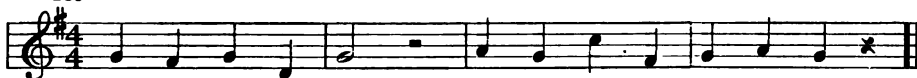


Do sol - o do

184



185



### MORNING BELLS.



1. Morn-ing bells of life are ring-ing, All a-round the smil-ing earth,
2. Now they tell of child-hood dreaming, Of its youth-ful mer-ry play,
3. Grate-ful then as du-ty bids us, Lov-ing-ly as chil-dren should,

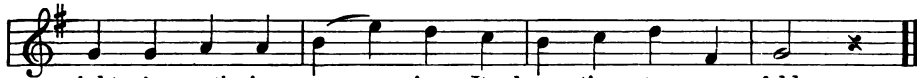


Gen-tle mu-sic they are fling-ing On glad hearts that love its mirth.  
And with fan-cy ev-er teem-ing, Make us hap-py day by day.  
As the bells of life keep ring-ing, Let us seek each oth-er's good.

### THE STARS.



1. The kind-ly stars are peep-ing With smil-ing eyes of gold; And
2. Dark shad-ows round us hov-er, As on our way we roam; But



night o'er earth is creep-ing, Its beau-ties to un-fold.  
love will soon dis-cov-er The safe re-treat of home.

Mel. Second Rd.

## THE ROBIN.

HARRIET FAIRCHILD BLODGETT.  
*Moderato.*

MARGARET RUTHVEN LANG.

*mf*

1. A lit - tle Rob - in came too  
2. are no oth - er birds a -

*mp* *mp*

*Ped.* \*

soon From Sum - mer - land a - way. He must have tho't that it was  
bout Clad in their coats of fur. The puss - y wil - lows are not

*Ped.* \* *Ped.* \*

June, When 'tis not e - ven May! "O Rob - in, pin your scar - let  
out, They dare not e - ven purr! And you will freeze." But, as I

*mf* *mf*

*Ped.* \*

Mel. Second Rd.

vest spoke, More close - ly to your throat, Or  
He hopped up - on a tree, As

*Ped.* \* *Ped.* \*

of the song you love the best You can - not sing a  
if the cold were but a joke, And sang a song to

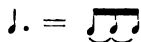
*Ped.* \* *Ped.* \* *Ped.* \*

note. me. . . . 2. There

*mp*

*Ped.* \* *Ped.* \* *Ped.* \*

Mel. Second Rd.

The Dotted Note in  $\frac{2}{4}$ .

This new work requires special consideration. Observe how the dotted note is built up: it receives *two* beats, not one and a half. (There is no half beat.) Sing the dotted notes so as to show their full content, i. e., three eighths.

Study the intervals, noting Fa ti in No. 189. Continue these studies till each pupil can sing them alone with proper beating.

186 187

Exercise 186: A single staff in 2/4 time, key of B-flat major. It contains two measures of eighth notes and one measure of dotted eighth notes.

Exercise 187: A single staff in 2/4 time, key of B-flat major. It contains two measures of eighth notes and one measure of dotted eighth notes.

188 189

Exercise 188: A single staff in 2/4 time, key of B-flat major. It contains two measures of eighth notes and one measure of dotted eighth notes.

Exercise 189: A single staff in 2/4 time, key of B-flat major. It contains two measures of eighth notes and one measure of dotted eighth notes.

190

Exercise 190: A single staff in 2/4 time, key of B-flat major. It contains two measures of eighth notes and one measure of dotted eighth notes.

## DANDELIONS IN THE GRASS.

GRACE WILBUR CONANT.

*Gracefully.*

GRACE WILBUR CONANT.

The score is for the song 'Dandelions in the Grass'. It features a vocal line and a piano accompaniment. The vocal line is in C major, 2/4 time, and consists of two measures. The piano accompaniment is in C major, 2/4 time, and consists of two measures. The piano part includes a bass line and a treble line. The vocal line is written in a single staff. The piano part is written in two staves. The score includes a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Gracefully'. The score includes a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Gracefully'. The score includes a key signature of one flat (B-flat) and a time signature of 2/4. The tempo is marked 'Gracefully'.

Dan - de - li - ons in the grass Like lit - tle gold - en suns,

*Ped.* *Ped.* \*

Mel. Second Rd.

Watch the great sun o'er them pass, As fast the morn-ing runs.

*Ped.* *Ped.* *Ped.* \*

When the sun turns toward the west, Be - fore the sky grows red, . . .

*Ped.* \*

Dan - de - li - ons think 'tis best Like him to start for bed. . .

*Ped.* *Ped.* \*

## Study of Fi.

Master the type forms 191 and 192. Carefully consider the intervals in 193 and 194. Sing until the true melodic value is felt.

191

Do ti la ti do

192

Sol fi mi fi sol

193

194

## Study of Si.

We must learn to take Si freely from every other tone. Master the type forms 195 and 196. Give careful consideration to the intervals in 197 and 198 before singing. Repeat each exercise until it is sung very freely with correct beating. Make individual tests.

195

Do la - a - o - do

196

Mi si

197

198

## GAELIC CRADLE SONG.

J. H. HAHN.

*Softly.*

1. Hush! the waves are roll - ing in, White with foam, white with foam!  
2. Hush! the winds roar hoarse and deep! On they come, on they come!  
3. Hush! the rain sweeps o'er the knowes, Where they roam, where they roam!

Fa - ther toils a - mid the din; But ba - by sleeps at home.  
Broth - er seeks the la - zy sheep; But ba - by sleeps at home.  
Sis - ter goes to seek the cows; But ba - by sleeps at home.

Mel. Second Rd.

# THE SUMMER SUN.

MARY HOWITT.



1. The sum-mer sun is shin-ing Up-on a world so bright! The
2. From gi-ant trees, strong branches, And all their vein-ed leaves; From
3. I think of an-gel voi-ces When bird-ies' songs I hear, Of



dew up-on each grass-y blade; The golden light, the depth of shade, All  
lit-tle birds that mad-ly sing; From in-sects flut-tring on the wing; Ay,  
that ce-les-tial cit-y, bright With jacinth, gold, and chrys-o-lite, When



seem as they were on-ly made To min-is-ter de-  
from the ver-y mean-est thing My spir-it joy re-  
with its blaz-ing pomp of light, The morn-ing doth ap-



light, All seem as they were on-ly made To min-is-ter de-light.  
ceives, Ay, from the ver-y mean-est thing My spir-it joy re-  
pear, When with its blaz-ing pomp of light, The morn-ing doth ap-pear.



Mel. Second Rd.



### Rhythmic Contrasts.

Make a careful study of the intervals, and repeat until their melodic value is felt. Study 202 should be sung, giving two beats to each measure.

199                      200

Do ti - i - o - do

201

202

### THE WINDS.

Soft - ly they swell O - ver the sea,

Winds that are waft - ing my lov'd ones to me.

Waft - ing! Waft - ing! Waft-ing my lov'd ones to me. . .

### Dictation.

Major.                      Minor.

1                      2                      3                      4

Mel. Second Rd.

## The Dotted Note.

203

204

## LULLABY.

J. G. HOLLAND.

H. L. HEARTZ.

1. Rock - a - by, lull - a - by, all in the clo-ver, Croon-ing so  
 2. Rock - a - by, lull - a - by, rain on the clo-ver, (Tears on the  
 3. Rock - a - by, lull - a - by, dew on the clo-ver, Dew on the

drow - si - ly, cry - ing so low, . . . Rock - a - by, lull - a - by,  
 eye - lids that wa - ver and weep!) . Rock - a - by, lull - a - by,  
 eyes that will spar - kle at dawn! . Rock - a - by, lull - a - by,

dear lit - tle rov - er! Rock - a - by, lull - a - by, down you go!  
 bend - ing it o - ver! Rock - a - by, lull - a - by, go to sleep!  
 dear lit - tle rov - er! Rock - a - by, lull - a - by, al - most gone!

Down, down, down to won-der-land! Down, down to won-der-land go!  
 Sleep, sleep, sleep in that won-der-land! Sleep, sleep in won-der-land sleep!  
 Sleep, sleep, sleep in that won-der-land! Sleep, sleep and now ba-by's gone!

Mel. Second Ed.

# THY KINGDOM COME.

FRANCES R. HAVERGAL.

ALBERTO RANDEGGER.

*Quickly.*

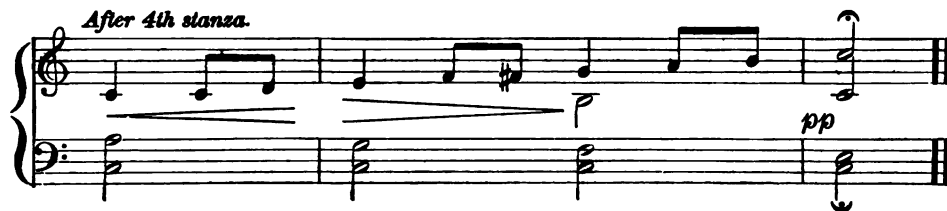
1. God of Heav-en! hear our sing-ing; On-ly lit-tle ones are
2. Let Thy King-dom come, we pray Thee, Let the world in Thee find
3. Let the sweet and joy-ful sto-ry Of the Sav-iour's won-drous
4. Fa-ther, send the glo-rious hour, . Ev'r-y heart be Thine a-



we, Yet a great pe-ti-tion bring-ing, Fa-ther, now we come to Thee.  
 rest; Let all know Thee, and o-bey Thee, Lov-ing, prais-ing, bless-ing, blessed!  
 love, Wake on earth a song of glo-ry, Like the An-gel's song a-bove.  
 lone! For the King-dom and the pow-er, And the glo-ry are Thine own.



Mel. Second Rd.



# **EVENING.**

*Gently.*



1. With gold - en light the even - ing star Smiles forth its greet - ings
2. But Thou, O Lord, dost nev - er sleep—Thy watch throughout the



near and far, From heav - en mild - ly beam - ing! The flow'r-ets  
night Thou'lt keep O'er ev'r - y wea - ry mor - tal! Oh, let me



all their eye - lids close, The lit - tle birds all seek . re - pose, And  
slum - ber in Thy care, Un - til the morn, so bright and fair, Opes



soon are sweet-ly dream - ing! And soon are sweet-ly dream - ing!  
wide her gold - en por - tal! Opes wide her gold - en por - tal!

Mel. Second Rd,

## Study of Te.

Master the type studies 205 and 206. Note the wide intervals and give them special study from the staff. Sing until the melody is fully developed.

205                      206                      207

Sol fa mi                      Do te la

208

209

## Study of Si.

Si approached from Sol is a study of great importance. Do not pass over it until it is mastered. Go from the type studies 210, 211 and 212 to the melodies 213 and 214, and return again, using one to illustrate the other, until both are mastered.

210                      211                      212

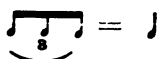
Do ti do                      La si la                      La sol si la

213                      214

Mei. Second Rd.

# Studies in Rhythm.

## The Triplet.



Sing Studies 215 and 216 freely as melodies, giving two beats to the measure, and then apply the teaching to No. 217, giving this study also with two beats to the measure. Note the wide intervals and the position of the notes before beginning.

215



217



## THE MORN.

JAMES SNEDDON.



Mel. Second Rd.

### Divided Beat and Dotted Note.

In three eight meter the dotted eighth note receives two beats. Note how it is built up in No. 218. See that the beating is correct. In No. 219 and 220 the use of the sixteenth rest is illustrated. Practise the studies until each pupil is master of them.



### THANKSGIVING.

Anon.

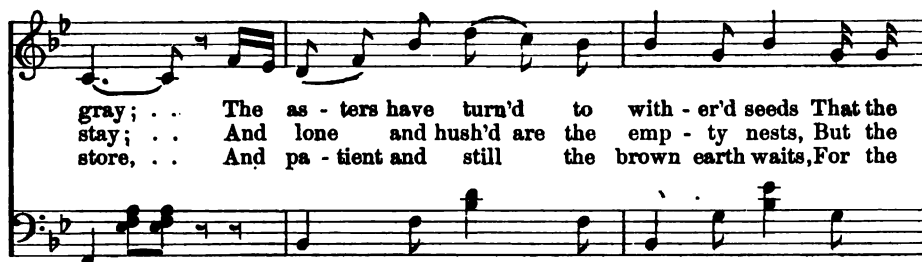
*Brightly.*

A. J. MORSE.

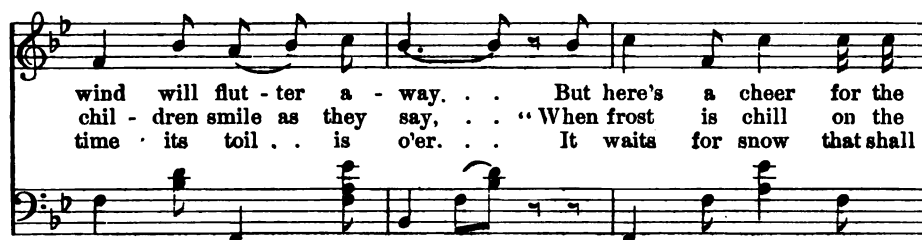
The Thanksgiving song is in 6/8 time. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The lyrics are as follows:

1. The gold - en - rod can - dles are all burn'd out, By the ziz - zag fence of
2. The thrush - es have flown from the tree - tops high, And the blue - birds could not
3. They know that the har - vest is gar - ner'd in, In its bright and gold - en

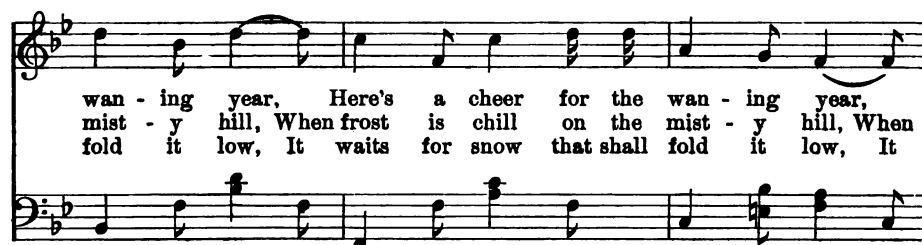
Mel. Second Rd.



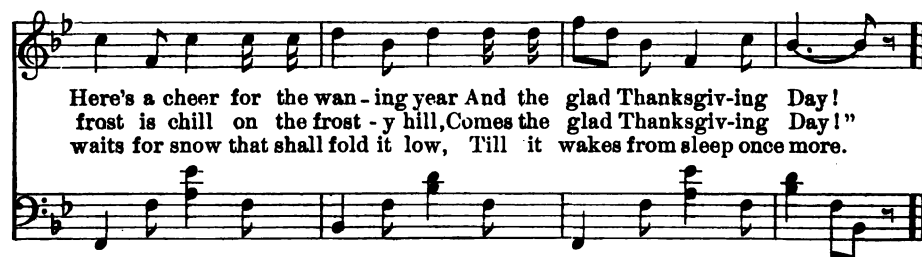
gray; . . The as - ters have turn'd to with - er'd seeds That the  
 stay; . . And lone and hush'd are the emp - ty nests, But the  
 store, . . And pa - tient and still the brown earth waits, For the



wind will flut - ter a - way. . . But here's a cheer for the  
 chil - dren smile as they say, . . "When frost is chill on the  
 time its toil . . is o'er. . . It waits for snow that shall



wan - ing year, Here's a cheer for the wan - ing year,  
 mist - y hill, When frost is chill on the mist - y hill, When  
 fold it low, It waits for snow that shall fold it low, It



Here's a cheer for the wan - ing year And the glad Thanksgiv - ing Day!  
 frost is chill on the frost - y hill, Comes the glad Thanksgiv - ing Day!"  
 waits for snow that shall fold it low, Till it wakes from sleep once more.



## COTTAGERS' LULLABY.

W. W. GILCHRIST.

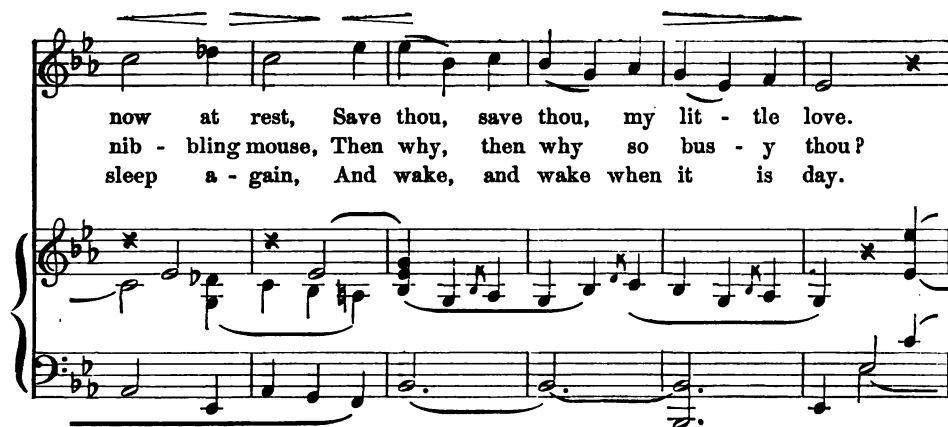
*Softly, with easy motion.*

1. The days are cold, the nights are  
kit - ten sleeps up - on the  
start thou not - the spark - ling

long, The north - wind sings a dole - ful tale; Then hush a -  
hearth, The crick - ets long have ceased their mirth, There's noth - ing  
light, 'Tis but the moon that shines so bright On win - dow

gain up - on . . my breast, All mer - ry things are  
stir - ring in . . the house, Save one wee hun - gry  
pane be - dropped with dew; Then, lit - tle dar - ling,

Mel. Second Rd.



now at rest, Save thou, save thou, my lit - tle love.  
nib - bling mouse, Then why, then why so bus - y thou?  
sleep a - gain, And wake, and wake when it is day.



1 & 2 Last.  
2. The  
3. Nay!

*rall.* *pp*  
*Ped.*

### Dictation



1 Minor. 2 Chromatic. 3

4 5

Mel. Second Rd.

### Study of Te from La.

Master the type studies 221 and 222. Note the application of the new combination in the melodies and also the wide skips.

221                      222                      223

Mi fa mi                      La te la

224

225

### Study of the Minor Mode.

The type form contained in Study 226 and Study 227 must be fixed by many repetitions. Note carefully the intervals in 228, and give them ample study from the scale on the board.

226                      227                      228

Do ti do                      a si la

229

Mel. Second Rd.

## THE MILL.

Miss MULOCK.

G. W. CHADWICK.

*Quietly, in simple manner.*

1. Wind - ing and grind - ing . .  
2. Wind - ing and grind - ing . .

*p leggiero.*

Round goes the mill: Wind - ing and grind-ing Should  
Work through the day. Grief nev - er mind-ing— . .

nev - er stand still. Ask not if neigh - bor  
Grind it a - way! What though tears drop - ping

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Mel. Second Rd.

Grind great or small: Spare not *your* la - bor,  
Rust as they fall! Have no wheel stop - ping—

*softly.*  
Grind *your* wheat all. . . Wind - ing and grind - ing . .  
Work com - forts all. . . Wind - ing and grind - ing . .

round goes the mill: Wind - ing and grind - ingshould

FINE.

nev - er stand still. still.

## IT IS NOT ALWAYS MAY.

H. W. LONGFELLOW.

The air is clear,  
The riv - er flows,  
The buds, the leaves,

They soar and sing, And  
Seems from the sky, Where  
That gild the crest, And

1. The sun is bright, the air is clear, The dart - ing swal-lows soar and sing, And  
2. So blue yon wind-ing riv - er flows, It seems an out - let from the sky, Where  
3. All things are new ; the buds, the leaves, That gild the elm-tree's nodding crest, And

from the state - ly elms I hear The blue-bird proph-e - sy Spring.  
wait - ing till the west-wind blows, The freight-ed clouds an-chored lie.  
e'en the nest be-neath the eaves ; — There are no birds in old nests !

Mel. Second Rd.

## THE SONG OF THE SNOW-FLAKES.

Anon.  
*Tranquilly.*

1. Fall - ing, fall - ing, gent - ly fall - ing, All the day and night, . .  
2. Run - ning, run - ning, swift - ly run - ning, When the warm winds blow, . .

Mak - ing for the pret - ty flow - ers Blan-kets warm and white. .  
O - ver fields of grass and flow - ers, In pure streams we flow. . .

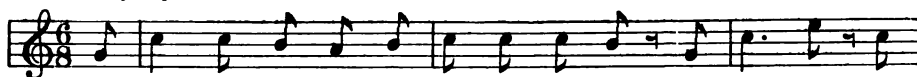
Shin - ing, shin - ing, bright - ly shin - ing, In the morn - ing light, .  
Prais - ing, prais - ing, ev - er prais - ing The dear God a - bove, .

Deck - ing ev' - y tree with jew - els, Pre - cious, pure, and bright. .  
In . our com - ing, work, and beau - ty, Show - ing you His love. . .

## SING IVY.

Nursery Rhyme.

H. L. HEARTZ.



My fa - ther left me three a - cres of land, Sing i - vy, sing



i - vy; My fa - ther left me three a - cres of land, Sing



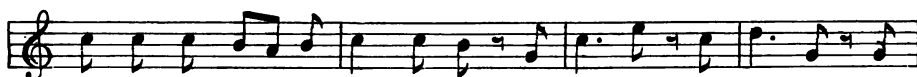
hol - ly, go whis - tle, and i - vy! I plowed it with a



ram's horn, Sing i - vy, sing i - vy; And sowed it all o - ver with



one pep - per - corn, Sing hol - ly, go whis - tle, and i - vy! I



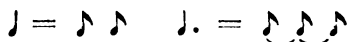
har - rowed it with a bram - ble bush, Sing i - vy, sing i - vy; And



reaped it with my lit - tle pen - knife, Sing hol - ly, go whis - tle, and i - vy!

Mel. Second Rd.



**Multiple Beat and Rests.**

Repeat until the study is rendered gracefully with one beat for each measure. This is a preparation for the free interpretation of six-eight meter with two beats to the measure.

230

231

232

**Study in Interval and Rhythm.**

Note carefully the intervals in 233 and 234. Repeat until the melodic effect is fully established. In 235 the phrase is repeated from different pitches.

233

234

235

## GOOD NIGHT.

F. A. MUTH.

*Rather slowly, with expression.*

C. A. KERN.

1. Good night, I bid you sweet good night, Ye dis - tant ones be -  
 2. Right well I know, though ab - sent far, For me is some - one  
 3. The tree - tops rus - tle in the wind, The brook - let dash - es

lov - ed! The stars come out to shed their light On both, so far re -  
 pray - ing; My moth - er kneels be - neath yon star, Her soft pe - ti - tions  
 light - ly, And to my moth - er voi - ces kind Are whis - per - ing that

*softer.* *louder.*  
 mov - ed. I greet you in yon vale once more, And o'er and o'er, and  
 say - ing. I greet you, dis - tant vale, once more, And o'er and o'er, and  
 night - ly, I greet yon val - ley ev - er - more, And o'er and o'er, and

*retard.*  
 o'er and o'er, And o'er and o'er, and o'er and o'er, and o'er . . . and o'er.

### Chromatic Progressions Downward by Minor Seconds.

Sing Sol mi, then, Sol fa mi, then sol fi fa mi, repeating the tones until Sol and Mi are exactly in tune. The Fi and the Fa will soon be correctly placed if the first and last tones are correct. Study 240 is so distinctly a song that it will serve to fix the progression forever.

236                      237                      238

Sol fa mi                      Sol fi mi                      Sol fi fa mi

239

240

### The Minor Mode.

See that each pupil can sing these melodies freely alone. Make careful preliminary study of the wide intervals.

241                      242                      243

Do ti do                      La si la

244

### IN THE JOYOUS SPRING.

E. J. GILL.

1. I'm com-ing o'er the moun-tain; With buds up - on each wing; I'm
2. The hearts that pin'd, by care entwined, Feel o'er their sor - rows steal, A

Mel. Second Rd.



whisp'-ring to each foun - tain, Oh, I'm the joy - ous Spring! A -  
sweet - born dream, a bright gleam The Spring's glad hours re - veal. Sweet  
round my steps I'm fling - ing A sun - shine, ev - er bright; While  
drops of dew, Like watch-lamps true, Are hang - ing o'er the flow'rs, To  
all fair things Are sing - ing, And fill'd with new de - light.  
call their bloom From winter's gloom To wel - come Spring's glad hours.

## EVENING HYMN.

FRANZ ABT.

*Tranquilly.*


1. Eve - ning spreads her man - tle O - ver lake and lea,  
2. Now all na - ture slum - bers, In the si - lence blest,  
3. Free from thought of dan - ger, Now, my sleep I take,  
Now, while all is si - lent Let me tran - quill be! .  
While thou watch - est o'er me Sweet will be my rest! .  
Till, with Thy glad sun - shine, In the morn I wake.  
*louder.*  
Heed my child - ish sor - row, Fa - ther, hear my pray'r,  
How can ill be - fall me, Lord, when 'Thou art near?  
Then will I a - rouse me, Sing new songs of praise  
All my faith re - pos - es In Thy heav'n - ly care!  
While Thine an - gels guard me What have I to fear?  
For the bound - less mer - cy Thou show'st me al - ways!

Mel. Second Rd.

## CATCH ME.

ELLIS WALTON.

R. B. ADDISON.

*Merrily, not too loud.*

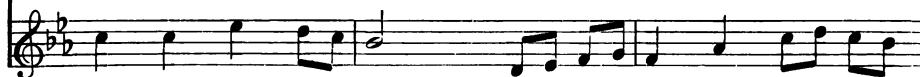
1. Catch me, catch me if you can, Lit - tle Miss or  
 2. Catch me, catch me while you may, On - ly don't be  
 3. If you catch me, lit - tle boy, I must for - feit



1. Catch me, catch me if you can, Lit - tle  
 2. Catch me, catch me while you may, On - ly  
 3. If you catch me, lit - tle boy, I must



lit - tle man; Round and round the room we run;  
 rough, I pray; Gen - tly, gen - tly! I de - clare  
 you a toy; If you catch me, lit - tle Miss,



Miss or lit - tle man; Round and round the room we  
 don't be rough, I pray; Gen - tly, gen - tly! I de -  
 for - feit you a toy; If you catch me, lit - tle



Is not this a bit of fun? . . . . .  
 You have o - ver - turned a chair! . . . . .  
 I shall pay you with a kiss. . . . .



run; Is not this a bit of fun?  
 clare You have o - ver - turned a chair!  
 Miss, I shall pay you with a kiss.

Mel. Second Rd.

# Study of Rests and Syncopation.

$$\text{♪ ♪} = \text{♪ ♪} \text{ ♪ ♪}$$

Note that Study 246 is to be sung in a smooth, simple manner. The rests indicate that the tones are to be short and detached, not jerky and over-accented.

Study 247 introduces syncopation. All syncopations are made easy by regarding the syncopated tone as a combination of two shorter ones. Note that the tied eighth notes are equivalent to a quarter note. First sing the eighths separately, then join them.

245 246

Do - o - i - ti do

247

## NORWEGIAN MELODY.

EDVARD GRIEG.

## Dictation.

Rhythmic.

1 2

3

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### The Dotted Note.



Study of the dotted note. In No. 249 a rest stands in the place of the dot. Sing the first measure of No 248, then simply make the tone for the dotted note a little shorter, and the effect of the first measure in No. 249 is secured.

248



249



250



### The Triplet.

The triplet in two-four prepares the way for the easy reading of six eight meter. Study these exercises in their relation to each other.

251



252



# SLEEP, LITTLE CHILD!

Words adapted from the French.

B. MANSELL RAMSEY.

1. Sleep, lit - tle child! the twi - light falls, And  
 2. Sleep, lit - tle child! for in the sky The  
 3. Sleep, lit - tle child! and sleep - ing, dream Of  
 4. Sleep, lit - tle child! with - out a - larm, For

*rall. a tempo.*

round the house the shad - ows creep; The cat - tle rest with -  
 twink - ling stars be - gin to peep; The sil - ver moon shines  
 pret - ty birds and moun - tains steep; Of flowers that grow be -  
 God a - bove can safe - ly keep His lit - tle ones from

in their stalls, Then sleep, my dar - ling, sleep! . .  
 out on high, Then sleep, my dar - ling, sleep! . .  
 side the stream, Then sleep, my dar - ling, sleep! . .  
 ev - 'ry harm, Then sleep, my dar - ling, sleep! . .

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## FOR ABSENT FRIENDS.

A. MARY A. R. DOBSON.  
*Softly.*

1. The  
2. And

*p*

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (*p*) dynamic, featuring chords in the right hand and a melodic line in the left hand.

shad - ows fall, the sun has set, The twi - light marks the close of day. But  
we would pray for them, O Lord, The dear - ly - loved a - cross the sea; O

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and a steady bass line.

ten - der tho'ts go wand'ring yet, To dear - ly-loved ones far a - way.  
com - fort them with Thy sweet word, That they, with us, may rest in Thee.

*mf*

The third system of the musical score. The vocal line concludes the phrase. The piano accompaniment ends with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line.

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*a little louder.*

On oth - er shores in dis - tant lands, Where  
O glo - rious Shep - herd of Thy sheep, Whose

*mf*

oth - er seas roll deep and blue, They, pray - ing, lift up  
ten - der love can nev - er cease; By night and day Thy

ho - ly hands, That Thou mayst keep us strong and true.  
vig - il keep, Un - til we meet at length in peace.

## CHRISTMAS SONG.

ADOLPH MORAHNT.  
*Softly, with clear tone.*

CAROLINE WINCHERN.



1. Christ-mas, Christmas, thy re - turn - ing Wakes the tide of song and  
2. Be we poor or be we low - ly, He the Just one, ev - er



yearn-ing, I would mount where an-gels sing. Now each lov - ing heart up -  
ho - ly, Will ac - cept our hum - ble pray'r. He Who pow'r e - ter - nal



rais - es, Car - ols bright of joy and prais - es, Grate - ful  
wield - eth, Ev'r - y ten - der thing He shield - eth, He will



songs to thee we bring, grate - ful songs to thee we bring.  
keep us in His care, He will keep us in His care.

## Rhythm.

The melodies are strong and very easily memorized. The main point to be observed is the manner in which the pupil marks the meter. See that the beats are regular and that the accents are properly placed.



Mel. Second Rd

254

255

### Review Study of Chromatics.

256

### THE SAILOR MAN.

*With precision.*

CHRISTENE WOOD BULLWINKLE.

1. "I'm going to be a sail - or man," Said Yo - shi boy one day; "And  
2. His lit - tle sis - ter was so good, She left her toys all day To

sail my boats when I grow up, Up - on the wind - y bay. I'm  
help her broth - er car - ry wood And nails (in - stead of play). She

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*slower.*

going to build the big - gest ship That ev - er you did see, And  
mixed red paint and sewed some sails And helped with "that and this" 'Til

when it's built I guess I'll call it, 'Yo - shi' aft - er me."  
Yo - shi cried "I'll name my boat For my nice lit - tle Sis."

257

258

259

### Dictation.

1

2

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## LAUGHING WITH SUNLIGHT.

J. ANDRE.

*Merrily.*

1. Now laughing with sun-light the heav-ens are blue, The fields with gay  
2. We play in the mead-ows and hear the birds sing; We see on the

*louder.*

flow - ers are spring - ing a - new, With ver - dure and blos - soms the  
hill - tops the glad - ness of spring. All na - ture is beam - ing with

or - chard grows fair, And larks with sweet mu - sic are fill - ing the air.  
rap - ture and love, And sun - light comes smil - ing down from a - bove.

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## Two-Part Studies.

260

Two-Part Studies, Exercise 260. Treble clef, key signature of two sharps (F# and C#), common time (C). The exercise consists of two staves. The first staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a final half note. The second staff contains a harmonic line with eighth and sixteenth notes, some beamed together, and a final half note. The exercise ends with a double bar line.

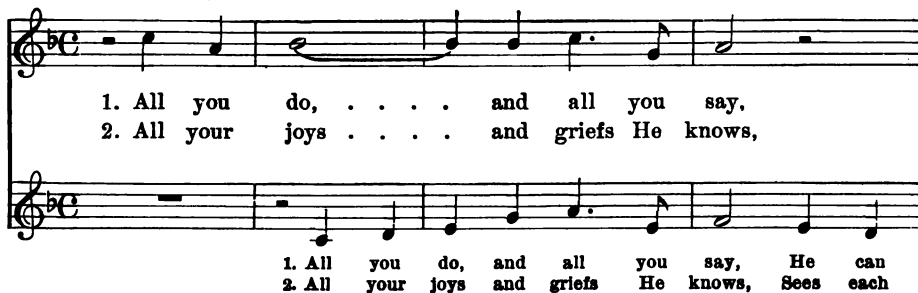
261

Two-Part Studies, Exercise 261. Treble clef, key signature of one flat (Bb), common time (C). The exercise consists of two staves. The first staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a final half note. The second staff contains a harmonic line with eighth and sixteenth notes, some beamed together, and a final half note. The exercise ends with a double bar line.

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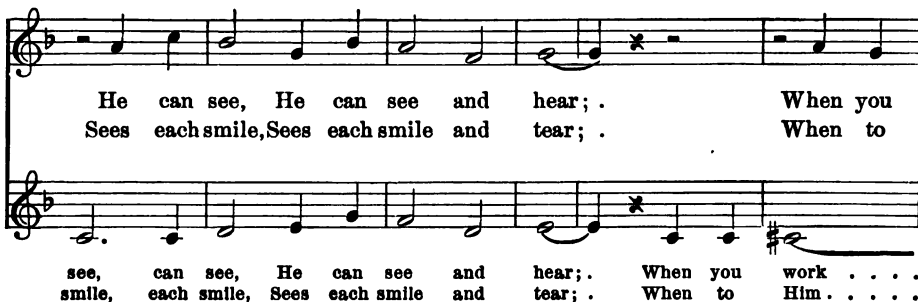
## MORNING SONG.

GEORGE B. NEVIN.

*With devotion.*


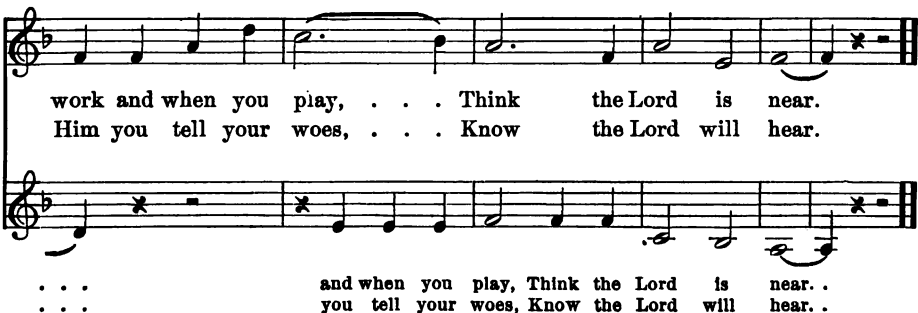
1. All you do, . . . . and all you say.  
 2. All your joys . . . . and griefs He knows,

1. All you do, and all you say, He can  
 2. All your joys and griefs He knows, Sees each



He can see, He can see and hear; . . . . . When you  
 Sees each smile, Sees each smile and tear; . . . . . When to

see, can see, He can see and hear; . . . . . When you work . . . .  
 smile, each smile, Sees each smile and tear; . . . . . When to Him . . . .



work and when you play, . . . . Think the Lord is near.  
 Him you tell your woes, . . . . Know the Lord will hear.

. . . . . and when you play, Think the Lord is near. .  
 . . . . . you tell your woes, Know the Lord will hear. .

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## Studies in Three-Eight Meter.

## The Sixteenth Note ♪

$$♪ \quad ♪ \quad ♪ = ♪ \quad \text{quaver} \quad ♪ \quad \text{quaver} \quad ♪ \quad \text{quaver}$$

These studies require three beats to the measure. Practice the intervals in advance of the singing.



## Studies in Rhythm.

Study 264 should be mastered, giving three beats to the measure, afterwards give one beat; when the movement is fully felt, pass to Nos. 265 and 266, singing with two beats to the measure.



## Dictation.



### Study of Te from Sol.

Master the type forms Nos. 267 and 268. Study the intervals in the following melodies, and repeat until the tones are entirely familiar.

267 268 269

Do re fa mi Fa sol te la.

270

### Exercises in Minor.

271 272 273

Do ti do La si la.

274

### Dictation.

Chromatic.

1 2 3 4 5 6

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## GOD GUARD COLUMBIA.

Rev. HENRY C. MCCOOK, D.D.

GEORGE B. NEVIN.

1. Al - might - y Lord of All, The na - tions rise and fall At  
 2. From Thee the sa - cred fires Here kin - dled by our sires, Their  
 3. We bless Thee for the hand That led the he - ro band Who  
 4. What time the clouds of woe Hung o'er us dark and low, Thou,

Thy com - mand. Our fa - ther's Staff and Stay, Keep Thou their  
 fer - vor draw, — Faith and Fra - ter - ni - ty, Vir - tue and  
 made us free; For ev'r - y val - iant son Whose life our  
 Lord, wast near. Still be our Staff and Stay; Hear Thou Thy

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chil - dren's way! God guard Co - lum - bi - a, Our Fa - ther - land!  
 In - dus - try, Love of the Truth and Thee, Free - dom and Law!  
 free - dom won, O God of Wash - ing - ton, We hon - or Thee!  
 peo - ple pray: God guard Co - lum - bi - a, Our Coun - try dear!

### THE RAINBOW.

J. KEBLE.  
*Moderately.*

H. L. HEARTZ.

1. A frag - ment of a rain - bow bright The moist air, through, I see, All  
 2. An hour a - go the storm was here, The gleam was far be - hind, So  
 3. Grief will be joy if on its edge Fall soft that ho - liest ray, Joy

dark and damp on yon - der height, All bright and clear to me.  
 will our joys and grief ap - pear, When earth has ceased to blind.  
 will be grief if no faint pledge Be there of heav'n - ly day.

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## WASHINGTON.

W. A. HODGDON.

*With expression.*

1. To - day we meet thy praise to sing, Great Wash - ing - ton, our  
 2. For hap - py homes, for lib - er - ty, Great Wash - ing - ton, our



Wash - ing - ton, In song we'll let our voi - ces ring, O no - ble Washing -  
 Wash - ing - ton, The proud flag we a - bove us see, O no - ble Washing -



ton. Now peace does reign from sea to sea, We would thy grate - ful  
 ton. For all thesethings we hon - or thee, For 'twas thy guid - ance



chil - dren be, Un - self - ish,loy - al, brave like thee, O no - ble Washing - ton.  
 made us free, Thy courage made all foe - men flee, Our no - ble Washing - ton.

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## Studies in Chromatics.



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## AMERICA.

Rev. S. F. SMITH.

HENRY CAREY.

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,  
 2. My na - tive coun - try thee, Land of the no - ble free,  
 3. Let mu - sic swell the breeze, And ring from all the trees,  
 4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fa - thers died, Land of the  
 Thy name I love; I love thy rocks and rills, Thy woods and  
 Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that  
 To Thee we sing: Long may our land be bright With free-dom's

pil - grims' pride, From ev' - y moun - tain side Let free - dom ring!  
 tem - pled hills; My heart with rap - ture thrills Like that a - bove.  
 breathe par - take; Let rocks their si - lence break, The sound pro - long.  
 ho - ly light; Pro - tect us by thy might, Great God, our King!

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